

***Beyond Words:  
A Multimodal Approach to Translation  
Applied to Global Standardised Advertising Campaigns  
in International Women's Magazines***

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## **Abstract**

This thesis draws critically on approaches to globalisation, translation and advertising to analyse current translation practices using multimodal advertising texts. The purpose of this study is both to show evidence of the need to approach advertising translation from an interdisciplinary and intersemiotic perspective, and to remark on the need to incorporate such an approach into translation training and practice. It is developed in the broader context of globalisation and its impacts on socio-economic changes and cultural interaction worldwide. The intensification of global communications together with technological advances enhance the steady flow of knowledge and information, whilst at the same time there is a tendency to accentuate commonalities between cultures, clearly illustrated by standardised strategies used in global advertising campaigns.

However, one key obstacle in the spread of standardised messages is language diversity, something that has caused translation to gain an active role in global advertising since it facilitates dialogue between global companies and international consumers; thus, translation has not only become an activity that overcomes linguistic and cultural barriers but also a commercial tool. This thesis focuses on the translation of advertisements as an intentional communication act that involves a team process into which translation may be integrated. Translation encompasses concepts that go beyond linguistic matters such as contextual issues and extralinguistic communication sign systems. The translation of advertisements is a growing area of study, with current research mainly limited to the study of linguistic matters. Consequently, in order to improve the accuracy and effectiveness of multimodal translations (text and images in this study) in a professional context, this research incorporates concepts and knowledge from visual analysis and advertising.

This thesis suggests a multimodal method of analysis consisting of different phases integrating visual analysis as a part of the translation process. The

proposed methodology is illustrated by a corpus of Spanish-English pairs of standardised print advertisements from the beauty and cosmetics sector. The conclusion is that it is vital to consider the extralinguistic aspects surrounding a multimodal text from both a descriptive and critical perspective in order to read connotative information from words, images and the text-image unit. Translation training might also benefit from including this multimodal approach and further collaborative work must be done between translators and marketers to better understand and consolidate the role of translation in this area.

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## Introduction

Over the last few decades the phenomenon of globalisation has brought a new approach to global communication where the distance between cultures has acquired a new dimension. Nowadays one can access information at any time and from anywhere in the world since it can be easily exchanged using all kinds of new technologies, and therefore, the traditional sense of cultural distance created by physical spatial barriers disappears. However, the globalisation process highlights one of the most evident barriers between cultures, which is in fact a basic requirement to be able to access information across national and cultural borders: language.

Thus, language diversity seems to conflict with the idea that global communication is leading towards the cultural homogenisation of societies or the so-called global village. As a matter of fact, Pym reflects on the paradoxical situation related to the use of languages and translation arising from globalisation: a tendency towards the homogenisation of cultures and languages, which seems to ignore any divergences and favour the status of English as global lingua franca, coexists with an increased usage of translations (Pym, 2006: 745-47). This represents an ambiguous situation that indicates that at least one part of the world's population demands or prefers to accomplish communication in their mother tongue, and it suggests that not everybody completely agrees with an absolute notion of globalisation, which could consider that a single global culture is feasible. Nevertheless, languages are an important part of the current global situation, where communication is instant and multicultural. For this reason, this research will consider and examine in detail the most relevant consequences that the global circulation of information has on culture, language and translation as well as the consequences globalisation has on the role of the translator, particularly focusing on the current practice of transcultural communication within the context of international marketing.

Certainly, one of the fields that has experienced drastic changes in its

methods of communication on an international level is advertising; although it is just one of the promotional channels marketing uses to communicate with consumers (Jobber, 2010: 462), it is precisely in international advertising where languages and translation play a crucial role. As Usunier (2000: 458) notes, 'language, be it through words or images, is the strongest link between advertisers and their potential audiences in marketing communications'. Thus, language becomes a key component of marketing as it would be impossible to communicate an advertising message without using language in any of its many forms, for example, written, spoken and through images.<sup>1</sup> As a matter of fact, it is possible to detect some commonalities between translation and advertising: advertising builds a bridge between the company and (potential) consumers, whereas translation builds a bridge between two (or more) cultural groups. Consequently, culture and communication can be identified as inherent components of both disciplines and that is precisely the reason why translation becomes a key tool that helps achieve effective communication across international markets that otherwise would not be possible.

Moreover, when international communication is successfully achieved with the help of translation, it has a positive effect on helping global sales, and that is why translation should also be considered a commercial tool (Cronin, 2003: 15). So taking this into account, it is not surprising to find that when translators work in a commercial context, they are expected to have a certain knowledge related to markets, consumers, products and other business matters that are relevant to a marketing campaign and affect the message both in the source and target culture.<sup>2</sup> In light of these facts, this study considers it necessary to describe and analyse relevant marketing and advertising concepts that directly and/or indirectly have an impact on the translation of an advertisement in order to better understand the communication and translation

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<sup>1</sup> The use of the different forms of language, or different sign systems used for communication in advertising, relates to the intersemiotic nature of language. According to Jakobson (1987: 429), translation between 'verbal signs' (words for this study) and 'non-verbal signs' (for this study, symbols, body language, pose, appearance and so on) is feasible and he refers to it as 'intersemiotic translation'. Furthermore, advertisements are also multimodal texts that combine more than one mode, which for this study will be visual and verbal (written) modes. This is a central theme that is particularly considered in chapter four; section 4.5. describes the different codes or sign systems that coexist in a written advertisement, and section 4.6. approaches to the different modes that compose the message and the different relationships resulting from the interrelated use of both codes and modes.

<sup>2</sup> For more on the professional context of the translator's work in marketing, see chapter two, in particular section 2.5.

strategies used.

The aforementioned arguments support the idea that translation plays a relevant role within advertising. However, much has been discussed about how marketing has ignored the role of the translator and the translation activity. As some scholars point out,<sup>3</sup> the role of translation in advertising has been constantly overlooked at the same time that the role and competence of the translator has been questioned. According to Ho (2004: 238), some of the main reasons why marketers do not entirely trust translators can be summed up as follows: they lack business knowledge, creativity and familiarity with marketing strategies. These reasons suggest that the situation could change if translators could grasp how marketing works. Snell-Hornby (1992: 42) highlights the tendency towards a 'subject specification' within translation, suggesting that this should be the path to follow within translation training; this is still seen twenty years on, as evidenced by recommendations from the Institute of Translation and Interpreting (ITI).<sup>4</sup> The idea of a truly interdisciplinary education may help to make businesses accept translators as essential members of a marketing team. For this reason, this research will analyse and discuss both the presence of translation in marketing and the presence of marketing in translation studies in order to consider not only the existing connections between both fields but also all the needs and obstacles (for instance, a common terminology) that should be overcome to link them successfully for the good of global communication. Nevertheless, it would be unfair not to mention that this is a relatively recent object of study which has greatly evolved over the last fifteen years,<sup>5</sup> coinciding

<sup>3</sup> Lambert (1994), Smith and Klein-Braley (1997), Valdés Rodríguez (2004), Usunier (2000), Munday (2004) and Ho (2004).

<sup>4</sup> The ITI claims translators must have a 'specialist subject' in two of their online publications: *Getting into Freelance Translation?* (2012) and *Presenting Yourself to Work Providers and to Translation Companies* (2012). Gouadec (2007: 134) also supports specialised translation and he mentions the existence of three 'degrees of specialisation': specialisation of the subject, specialisation of the mode and code, and 'specialisation of the processes, tools and procedures involved'. Finally, Snell-Hornby (2006: 115) refers to the current trend towards specialisation (see chapter three, section 3.4.); and Snell-Hornby (1994: 433) also talks about the advantages of subject specification (see chapter five, section 5.6.).

<sup>5</sup> The linguistic barrier has become more evident than ever with the global changes experienced in communication and business, specially towards the last years of the twentieth century and the beginning of the new century. As a result, some translation as well as some marketing researches have begun to analyse and comment on the presence of translation in marketing and advertising. The number of publications has continued to increase until the present date. Lambert (1994: 24) was one of the first scholars to notice the little attention paid to translation in marketing. From then on the number of publications on this topic has increased exponentially: De Mooij (1998; 2010); Adab (1999, 2000; 2004); Usunier (2002); Bueno García (2000); Schäffner (2000); Duro Moreno (2001); Torresi (2004);



with the expansion of translational markets and the extent of the whole globalisation process.

An international advertisement is the result of a series of decisions taken by a team, in which translators potentially have the key role to mediate among cultures in an attempt to adjust the message to the target culture, target market and target readers. In view of this, this research project subscribes to some of the ideas reflected in functionalist theories of translation (Reiss, 1981 and 2000; Holz-Mänttari, 1984; Reiss and Vermeer, 1984; Nord, 1988 and 1991 and Vermeer 1988 and 1991). Firstly, because functionalism considers translation as an intentional cross-cultural communicative action where different agents are involved, among others: clients, marketing and advertising executives, and translators; and secondly, because functionalist theories put an emphasis on the function and impact of the target text in the target culture, which corresponds with the communicative approach used in global advertising. Nevertheless, the fact that the main focus lies on the target text does not by any means try to suggest that the source advertisement should be disregarded as it is indeed an important source of information, both in comparative analysis that take place after the act of translation and during the act of translation itself. For example, the source text is extremely relevant in campaigns that use an internationalised source advertisement to facilitate the creation of a number of standardised advertisements in several markets.

Furthermore, theoretical approaches that consider discourse and register analysis (Halliday and Hasan, 1976; House, 1977/1997; and Baker, 2011) will be explored to complete a more comprehensive study of the linguistic resources used in the translation of advertisements on both levels of meaning: denotational and connotational meaning (Eco, 1976), with the purpose of providing a more comprehensive approach that includes both linguistic and extralinguistic resources based on the norms, rules and conventions of a target culture. For a more in depth understanding of the impact of the context in the creation of a message the notions of norm, rule and convention will be explored in chapter four (Reiss and Vermeer, 1984; Nord, 1997; Toury, 1995).

An special emphasis also will be placed on the definition of the advertising message as a multisemiotic message (Snell-Hornby, 2006) or

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2010); and Corbacho Valencia (2010) among others.

multimodal message (Munday, 2004: 213). There is considerable overlap between these two concepts, but it is important to highlight the fine difference between them.<sup>6</sup> The multimodal message combines 'different modes of verbal and non-verbal expression' (Snell-Hornby, 2006: 85), for example, when texts are combined with audio or images; that is, the use of two or more communication channels through which one can receive information, all technically within the same semiotic system of language. The peculiarity of a multisemiotic or intersemiotic (Jakobson, 1987: 429) message is that different sign systems, verbal and non-verbal, interact (Snell-Hornby, 2006: 85), so intersemiotic relations are established between two or more different modes. In terms of translation, Jakobson (1987: 429) affirms that translation between verbal and non-verbal sign systems is possible; as a result, it is possible to convert verbal content into non-verbal content.

Thus, if two or more sign systems and modes take place in an advertisement, it can be questioned that a mere linguistic translation<sup>7</sup> will not be fully complete without taking into account the extralinguistic components present in the source advertisement. Adab (1999: 97) remarks that in spite of the relevance of a linguistic approach in the translation of advertising material, the translation procedure seems incomplete when other non-linguistic communicative resources used in the advertisement are overlooked. However, in practice, it is actually not rare to limit the task of translators to linguistic transfer, and even not provide them with any other content than the verbal content of the text, which could have a negative impact on the success of the product in a foreign country since only one part of a carefully designed campaign will have been adapted in isolation.

As a matter of fact, many scholars have considered the importance of the visual component in the translation of advertisements over the last fifteen years and virtually unanimously have recognised the impact non-verbal elements have on the overall meaning of the advertisement. Some researchers (Adab

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<sup>6</sup> Note here that although some authors like Snell-Hornby (2006: 85) do not consider print advertisements to be multimodal messages but rather refer to them as 'multisemiotic texts' as both images and words are 'graphic sign systems', this study differentiates between visual and verbal modes and consequently considers print advertisements as multimodal messages since, as Yuste Frías suggests (2008: 143), they combine two different codes (see also chapter three, section 3.4.3. for an extended explanation of Yuste Frías' viewpoint), and footnote 1 for more intersemiotic and multimodal messages.

<sup>7</sup> In this research, linguistic translation is defined as the mere substitution of linguistic strings.

1999; 2000; Cook, 1992; Torresi, 2004; 2008; Snell-Hornby, 2006) emphasise the idea that although images add valuable information, they provide a certain degree of complexity to the translation of advertisements since the combination of text and image give way to a unique culture-specific message. Other researchers (Jettmarová, Piotrowska and Zauberga, 1997; Smith and Klein-Braley, 1997; Cómitre Narváez 1999; Martí Perelló and Vallhonrat Bodas, 2000; Bueno García, 2000; Stecconi, 2000; Munday, 2004; Valdés Rodríguez, 2004 and Hu Yuan, 2007) have considered visual changes as part of their suggested strategies for the translation of advertisements. However, not a single proposal, in spite of accepting the connotative meaning of images and the fact that changes to non-verbal elements are reflected in the translation strategies used, provides any structured and comprehensive guidelines for the description and interpretation of the visual component. Only Martí Perelló and Vallhonrat Bodas (2000), Bueno García (2000) and Valdés Rodríguez (2004) refer to the translation of non-verbal elements, although they still remain descriptive and lack a structured analytical procedure.

Consequently, as soon as visual components become part of the translation process, a number of questions inevitably arise: should translators actually consider images as part of their job?; if so, do they need special training for visual analysis?; what discipline would provide translators with a good source of visual knowledge?; and do the terms 'translator' and 'translation', which usually designate linguistic transfer, need to be changed for a more precise terminology that clearly indicates the multimodal nature of the project? All these questions will be addressed taking into account previous suggestions that have been made from both disciplines. De Pedro (2007), Yuste Frías (2008) and Corbacho (2010) strongly defend the visual ability translators can develop and the desirability to do so in the advertising field, and they declare the need for a truly interdisciplinary approach in translation training that can help translators to expand their knowledge to more specialised areas such as visual analysis.

This research will consider the advertising message as a compound of textual and visual elements that equally contribute to the overall meaning of the message, and hence, images will become a relevant feature in the translation procedure. This point of view is supported by the idea originally suggested by

Barthes (1985: 35-38) that images are polysemous, meaning that they can be interpreted in multiple ways depending on the practical, cultural and aesthetic knowledge of the target reader. It implies that it is the interaction of the text and image that guides the receiver towards the desired interpretation of the message. Additionally, if images can carry the same amount of information as a written text and function as such (Scott, 1994: 343), one can conclude that images can also be persuasive, making use of rhetorical devices (Montes Fernández, 2006) and as a result, establish different visual-textual relationships. Therefore, it is inadequate to assume that texts can be translated in isolation from all visual content and that images will have the same impact on consumers from different countries. The consequence of ignoring any extralinguistic content could lead to the misinterpretation of the commercial message (De Mooij, 1998: 31) and as a consequence, to the failure of the campaign.

The aforementioned arguments can in fact challenge both the universality of images and the role of non-verbal elements in the translation of advertisements. Nevertheless, the transference of the advertising message is particularly challenging in global marketing, where images often remain unaltered through different international markets. For this reason, the question now is, as Smith (2008: 45) puts forward: is standardisation effective? Standardisation (see chapter two) is indeed a common practice in international campaigns, where changes (if any) are generally simplified to a mere linguistic procedure from a previous (culturally neutral) internationalised advertisement copy, assuming that one standard message, usually with the same non-verbal communication, can generate the same response in all cultures, something which conflicts with the idea that target consumers from different countries express themselves and experience things in different ways (De Mooij, 2004: 186) both verbally and non-verbally, and highlights the paradox described by Pym (2006), which within translation studies leads to the standardisation (homogenisation) and adaptation (localisation) strategies.

Nonetheless, one of the main difficulties that one finds when examining existing proposals for the translation of global advertisements is the lack of a common definition for standardisation and adaptation. In particular, it appears that there is no agreement on whether adaptation entails any changes of the visual components or not. For example, for Smith and Klein-Braley (1997: 183)

visuals are kept unaltered in the adaptation strategy; for Duro Moreno (2001: 164) adaptation implies the recreation of the whole message, although the same advertising concept may be kept across markets; Comité Narváez (1999, in Montes Fernández, 2007: 56) separates adaptation and creation as different strategies, both of which may or may not involve visual changes; Bueno García (2000: 210-215) and Valdés Rodríguez (2004: 175-199 and 320-349) both suggest a series of independent strategies for the textual message and for the non-verbal message, considering adaptation as a possible change that could only affect the text, the visual components or both simultaneously; and finally, Jettmarová, Piotrowska and Zauberga (1997: 187) differentiate between 'partial adaptation' (no visual changes) and 'total adaptation' (visual changes) leading to the conclusion that perhaps it would be more appropriate to consider the existence of different degrees of adaptation. In fact, advertising and translation do not always strictly use a standardisation or an adaptation strategy as they often use a hybrid of both strategies and consequently, the border between standardisation and adaptation may be blurred. Similarly, it is acceptable to think that there could also be different degrees of standardisation, probably due to the absence of a clear definition of standardisation both as a translation strategy and as a marketing strategy, as Corbacho (2008: 10) points out. Thus, this research will offer insights into these concepts to help clarify the definitions of standardisation and adaptation in an attempt to better understand the role of translation in international advertising.

One possible consequence of the frequent use of standardisation by well-established multinational companies is that global standardised advertisements must satisfy the commercial expectations of those businesses. However, it is not clear whether standardised messages with uniform visual components transmit the same meaning across different cultures, or how easy it is to maintain the resulting visual-textual relationship. The advantage of using a standardised strategy, from a translation point of view, is that the linguistic transference is the only tool to establish intercultural communication and therefore, as Montes Fernández (2007) suggests, translation plays a key role within standardisation. This research will deliberately concentrate on the analysis of international advertisements following a standardisation strategy that considers visual elements as universal with the purpose of analysing the impact

that a translation that solely focuses on linguistic strings has on the text-image relationship and the overall advertising message, in an attempt to justify the need for visual analysis in the translation of advertisements.

Finally, the limitations of the research will be fully addressed and discussed. The study will be restricted to the analysis of printed advertisements from women's magazines in order to be able to provide a more specific and comprehensive methodology for their translation. A clear advantage is that by only considering one type of media and a defined target audience, it is easier to recognise and examine the particularities of the given media and audience, and it is something especially useful in the cross-cultural comparative analysis of printed advertisements from (peninsular) Spanish and British magazines. Thus, a description of the printed media will provide a better understanding of the existing conventions regarding, for instance, the content distribution and spatial restrictions of this particular type of media, which may also affect the translation task. At the same time, the type of media will determine the type of non-verbal components (print images) and it will help to define the tools for the analysis of the advertisement. Likewise, this particular target audience (women) allows this study to approach some issues that have not received much attention in translation studies: the dual role women have in advertising as both global consumers and as subjects used in advertisements (García Reyes and García Fernández, 2004); the portrayal of women in the media, and the specific discourse and visual features used to target women.

There is a further limitation that derives from the corpus of advertisement pairs (English-Spanish) gathered for this research. All advertisements belong to standardised international campaigns from the cosmetics sector. As well as the verbal language and images used in the source, specific legal restrictions and conventions also apply to the cosmetic sector in the written media. These restrictions can influence the use of image and language differently in different countries since some of the laws are issued by national institutions as well as by European institutions. Legal restrictions are usually approached in a broad sense within translation but the fact that this study concentrates on one sector allows it to address this matter with more specific examples. The existence of such legal matters by no means indicates that translators need to be experts on advertising law; however, translators should be aware of the legal aspects that

have a direct impact on the message.

The advertisements from the corpus seek to demonstrate, categorise and illustrate the different ways in which text and image combine in one resulting message as well as to determine to what extent it is possible to retain an equivalent response in the recipient by only performing a linguistic translation. For this purpose, the first step is to provide a method of analysis for both the linguistic and the visual content. There are plenty of proposals for textual analysis but there are only a few existing proposals for the translation of advertisements that have included some notions of visual analysis as part of their methodology. Valdés Rodríguez (2004) and Bueno García (2000) have considered the close text-image relationship and the fact that images can be modified in international advertising, but neither of them has suggested any kind of structured method for analysing images other than a general and subjective description. The model introduced by Martí Perelló and Vallhonrat Bodas (2000) goes a step further and introduces visual analysis as one of the four modules comprising their method. The first module provides a study of the verbal elements, the second module provides a study of the non-verbal elements, a third module considers rhetorical features, whether verbal or visual, and the last module analyses the message within a pragmatic framework. Martí Perelló and Vallhonrat Bodas' model is certainly useful as it provides an innovative truly interdisciplinary approach which considers all the intra-linguistic and extra-linguistic aspects that coexist in an advertisement. The model highlights the weight non-verbal elements have in the advertising message and the relevance of an integrated analysis that includes all communicative elements that shape the meaning of the advertisement. However, it does not guide the user to know how the different parts of the message should be interpreted both independently and jointly.

Although Martí Perelló and Vallhonrat Bodas' model was originally developed exclusively for television advertisements, this research considers that the idea behind the model can be transferable to the study of advertisements from the print media but some variations need to be introduced due to the particular characteristics of each type of media. For example, television involves the use of audio and video and the printed media the use of text and images. Nevertheless, apart from the use of different type of media,

there is another main drawback resulting from the absence of guidelines for visual analysis, which this present research will overcome by drawing critically on existing analytical methodology from marketing studies as a way to facilitate the description and interpretation of images. Thus, Martí Perelló and Vallhonrat Bodas' model will be supported by Schroeder and Bogerson's (1998) model, which was developed for the analysis of 'contemporary images of gender' (Schroeder and Bogerson, 1998: 161) and considers both the connotative and denotative meaning of images. In addition, contributions from Dyer (1982), Kress and Van Leeuwen (2006) and Cortese (2008) will also provide a valuable tool in the deconstruction of the advertising images and the recognition of rhetorical visual devices. Nevertheless, visual analysis only constitutes one of the stages of the framework that will be adopted for the study of advertisements. Textual analysis will be approached following Baker's (2011) framework on linguistic equivalence levels, where the text is analysed on four different levels: at word level, above word level, grammatical equivalence and textual equivalence. Textual analysis will aim at a comparative study between the Spanish and British advertising copies, where different points will be approached: the amount of culture-specific features in the text, the literalness of the translation and the rhetorical language features used to target women and how they adjust to the advertising styles of each culture.

Thus, the method suggested by this study, a development of complimentary approaches from Martí Perelló and Vallhonrat Bodas (2000), Schroeder and Bogerson (1998), Dyer (1982), Kress and Van Leeuwen (2006), Cortese (2008) and Baker (2011), has some unique objectives: to reflect on the importance and study the different relations generated by the text-image relationship in the translation of advertisements and to provide tools to analyse and interpret the meaning of each individual component but also the meaning resulting from textual-visual interaction. It must be said that although the method will be applied to the comparative analysis of advertisement pairs in the present research, it can also be used as a methodology for translation itself. The suggested methodology consists of four stages: firstly, a preliminary analysis of the advertisement, or advertising pairs in comparative studies. The reason for this step is to observe the marketing and pragmatic parameters of the advertisement (the type of media, the target audience profile, the product,



and so on) in order to put the advertising message into context and evaluate if any further research at this stage would be advantageous (for example: legal restrictions, direct competitors, the brands' country of origin, and other previous campaigns). Secondly, a textual and visual analysis, where text and image are examined separately as well as an integral unit as described above; the third stage helps to define and describe the conclusions drawn in the two previous stages, focusing its attention on any potential communication interferences. In a comparative analysis, this stage leads to the identification of communication interferences (inaccuracies, misunderstandings, loss of meaning or failures in the translation of the message as a whole textual-visual unit). Lastly, a final stage considers possible suggestions for the translation of the source advertisement or suggestions to introduce changes in existing translations, taking into account the specific commercial and media characteristics and requirements of the message.

After the description of the analytical methodology, the five strategies proposed by Smith and Klein-Braley (1997) for the translation of standardised pairs of advertisements, where images remain unaltered across cultures, will be used to classify the corpus and evaluate the advantages or disadvantages of keeping the same visuals in advertising translation. The five strategies of Smith and Klein-Braley (1997: 182-183) are: 'no change: retain both graphics and text'; 'export advertisements'; 'straight translation'; 'adaptation' and 'revision', which implies the creation of a new text. These five strategies perfectly suit international standardised advertising's needs and allow this research to examine the effectiveness and feasibility of communicating the same message (in form and content) to all cultures when the connotative meaning of images is overlooked. So, if there was any rhetorical meaning resulting from the text-image combination, for example, the persuasive essence of the message could be affected by only performing a linguistic translation. The different strategies will be illustrated with several examples from the corpus, which will be analysed following the suggested methodology.

The general conclusions of this research shed light on a series of aspects derived from all the ideas examined: globalisation, advertising, translation and cultural aspects, which will be strongly supported by the practical analysis of advertisements carried out by this research. The main

question this study will approach is a matter that has not been previously considered in full detail: to what extent is it effective to use standardised messages (translated or not across in global markets) that assume the universality of images in international advertising, as presumably such messages are culture-free (textually and visually). Consequently, and presupposing the visual component becomes part of the translators' domain in the translation of advertisements, the research will suggest the changes that need to be introduced to facilitate and prove that translators are experts of both verbal and non-verbal communication and they can cope with more areas than written verbal language through an appropriate interdisciplinary training scheme.

# **1 Translation within the context of globalisation**

Nowadays there is an increasing global consciousness that permeates many aspects of our lives such as politics, economy, society, communication, travel and culture among others. In fact, 'globalisation' is a concept constantly used to describe the present world's situation; it has had an impact on all disciplines to a greater or lesser extent, and translation is no exception. In the present global situation, where there is a tendency towards cultural homogenisation, language is the most obvious obstacle in communication and translation the most obvious tool to overcome such a barrier. However, the current approach to global communication is not that simple, and for this reason, this study considers it essential firstly to analyse the causes and consequences of globalisation in order to gain a better understanding of all the changes that directly or indirectly have had an impact on the practice of translation. Hence, the main aim of the present chapter is to define the concept of globalisation from a translation viewpoint, without approaching any of the debates or polemic views beyond the scope of this research project. Therefore, only notions of globalisation and approaches that are relevant to the subject matter of this study will be considered.

## ***1.1. The origins and time-line of globalisation***

Globalisation is a widespread concept that is constantly used across the world. However, the fact that it is an ongoing phenomenon may be one of the reasons that make it so difficult for us to delimit its boundaries and consequently define it. The numerous proposals aiming to describe the essence of the global era emerge from a broad spectrum of disciplines (psychology, history, business studies, politics, and so on) which provide all kind of definitions, some being more extensive, complicated and detailed than others. In spite of this variety of expositions, the reality is that such definitions usually are only meaningful to a limited group of people who agree on and share the ideas used and described. This implies that globalisation is a multidimensional concept that can be defined

from all points of view (among others, economic, psychological, sociological, philosophical and historical.), something which at the same time, causes difficulties in the production of a valid definition for all disciplines.

Newmark (2003: 67) highlights the fact that the term 'changes' is constantly used to refer to our global current circumstances. Yet every period of history has been the result of a series of socio-political and economic changes, hence change per se does not define globalisation if the time span, causes, effects and limits of such changes are not specified. Thus, this study emphasises the relevance of defining the chronological borders of globalisation as well as the relevance of clarifying what globalisation stands for (for example, concepts and events) ultimately to consider how this phenomenon has affected the role of languages and translation. For this purpose, this research will offer an insight into the origins and rise of globalisation and subsequently analyse a number of the definitions that have been suggested within translation studies.

There is a lack of unanimity regarding the origins of the globalisation process, which leads to the existence of 'three broad approaches' described by Robinson (2007: 126-128). Firstly, there is globalisation as an expression of all the changes and stages that the world has undergone throughout history; this viewpoint implies that globalisation has been affecting the world for centuries now, dating it back as early as the beginning of history, which in itself offers little definition or purpose, and is as such of limited use to this study. A second approach, considers that the beginning of globalisation is directly linked to colonialism and all the inventions that allowed global circulation, especially those that took place in the nineteenth century, which also gave way to the establishment of capitalism. The third approach is the one that considers globalisation as a recent phenomenon associated with such processes of 'post-industrialization, postmodernisation or the restructuring of capitalism' (2007: 127), which approximately started towards the end of 1960s, leading up to the present.

Taking into account that the present study is focused on the current status of intercultural communication, the latter proposal, which suggests globalisation is a recent phenomenon that is still evolving, is the most suitable definition of globalisation in terms of time constraints for this study. Clearly the

present situation is the result of a series of key events and upheavals that have taken place throughout every historical era, but only in the last few decades the global exchange of goods and information has become a reality, so with more transactions, more translations are required. As a matter of fact, the term 'globalisation' was not popularised until 1983, when Levitt mentioned it in his article 'Globalization of Markets' (De Mooij, 2010: 6), which gathered the ideas previously presented by Elinder (1961) and Buzzell (1968) about the feasibility and desirability of the standardisation of international markets (in Englis, 1994: 174).<sup>8</sup> This is why the concept of globalisation is frequently defined from an economic and socio-political perspective, which would also explain why languages have been overshadowed by other concepts and ideas closely related to the fields of study where the term originally arose.<sup>9</sup> Nevertheless, it is worth noting that the rise of translation studies as a discipline took place hand in hand and was affected by many of the changes associated with globalisation, which will be enumerated and explained in the following sections. Hence, it is not surprising that eventually translation studies have found in the phenomenon of globalisation a common ground with other disciplines studying such a process, which is indeed illustrated by the several definitions of globalisation that translation scholars have borrowed from other fields of study. These definitions will be analysed in the following section, which show evidence of the changes that have prevailed in the current global communication.

## ***1.2. Defining globalisation***

As previously stated, globalisation is an open-ended and abstract notion with multiple definitions from many different points of view, that keeps researchers from different areas of study trying to find the way in which the concept can be satisfactorily defined. There is no question about how complex it is to delimit the boundaries and areas involved in and/or affected by globalisation as it is still an ongoing and variable process, a fact suggesting that any definition would require constant revisions. Nevertheless, in order to find an appropriate description of what globalisation means and implies for translation, more particularly for the translation of advertisements, a number of definitions

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<sup>8</sup> The standardisation marketing strategy will be explained in full in chapter two.

<sup>9</sup> Chapter two will consider and analyse the role of languages in marketing and advertising.

proposed by different scholars within translation and business studies will now be considered below.<sup>10</sup>

The first aspect to point out is that the number of definitions on globalisation suggested by academics within translation studies is considerably limited in comparison to the number of definitions found in other areas of study related to social, economic and business studies, which raises the question whether there is a particular reason for this lack of reference to globalisation issues in the field of translation. As a matter of fact, Pym (2006) comments on the insufficient attention that has been given to the process of globalisation among the experts of the translation studies, and encourages them to 'seek to understand and explain the effects of globalization, without pretending to resist them all' (Pym, 2006: 745). A possible answer is that due to the relative novelty of both translation studies and globalisation, it is still too soon to draw any conclusive and reliable assumptions on the effects of globalisation, or perhaps, as hinted Cronin (2003: 144), translators are trying to react against the language and cultural asymmetries resulting from globalisation.<sup>11</sup> Be that as it may, and in spite of the short history of the discipline, the globalisation process has been going on for long enough to notice some changes in the way people live their lives and interact, which inevitably affects the practice of translation. Although these theories emerge from fields fairly unrelated to translation studies, it may initially seem too difficult to accommodate and apply these theories (on such a vague concept) to this discipline, but this research believes that it is exactly such ambiguity what makes globalisation applicable to every field of study. This suggests that both translation and advertising can be linked to globalisation, and as a result it may also be possible to find a common denominator between both the fields of translation and advertising.

One should, nevertheless, acknowledge that even though there is little research work published based exclusively in the analysis of globalisation as a multidimensional concept from a translation point of view, the contributions in this particular field of study have progressively increased during the first decade of the twenty-first century.<sup>12</sup> Furthermore, the rise in popularity of

<sup>10</sup> Robertson (1990); Schäffner (2000); Cronin (2003); Bielsa (2005); Pym (2006); Montes Fernández (2007); Bielsa and Bassnett (2009); and De Mooij (2010).

<sup>11</sup> The concept of asymmetry will be explained in section 1.4.1.

<sup>12</sup> The study focused on translation as part of the globalisation process has been mainly carried

interdisciplinary studies in recent years has favoured the interrelation among concepts from other fields, and bearing in mind the flourishing number of recent publications that follow this path, it is probably a tendency that will in all likelihood continue and increase in the near future.<sup>13</sup> All these interdisciplinary studies positively contribute to what could lead to a better understanding of globalisation, in the same way this research project on advertising translation will also intend to contribute to a better understanding of the phenomenon and its impact on translation, and more specifically, on the translation of advertisements.

An ideal starting point in establishing a definition of globalisation is Robertson (1990), whose proposal is open to all manner of interpretations. He describes the phenomenon as 'the crystallization of the entire world as a single place' (in De Mooij, 2010: 6), indicating that globalisation can be of importance to all disciplines as changes occur on a global scale and those changes affect all areas of life, and consequently all disciplines. More specific is the online definition provided by LISA (Localization Industry Standards Association)<sup>14</sup> for which;

Globalization addresses all of the enterprise issues associated with making a company truly global. For the globalization of products and services this involves integrating all of the internal and external business functions with marketing, sales, and customer support in the world market (LISA: 2009).

This definition focuses on how important it is to adopt a global approach in every part of the business process. Consequently, as one the constituents of a

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out by: Venuti (1998); Schäffner (2000); Cronin (2002; 2003); Newmark (2003); Bielsa (2005); Montes Fernández (2007); Maroto Ortiz-Sotomayor (2007); Corbacho Valencia (2008); Bielsa and Bassnett (2009); Cepa Giralte (2009) and Pym, who has been the most active contributor to this research area with an extensive list of publications (1999; 2001; 2003; 2004; 2006; 2008).

<sup>13</sup> Hatim and Munday (2004: 8) assert that translation studies has become 'a perfect interdisciplinary', which can be linked to many other disciplines, including: 'philosophy, language engineering, linguistics, literary studies and cultural studies'.

<sup>14</sup> LISA was a non-profit association created in 1990 with the purpose of providing professional standards and support 'in the fields of product internationalisation, localisation, multilingual documentation, translation technology and production methods' (LISA, 2009). It greatly contributed to the definition of translation within the computer software area as well as within the concepts of localisation and internationalisation. The Localization Industry Standards Association was disbanded in February 2011 due to lack of funds.

business is communication, translation will become a tool in the globalisation of business communication since it involves the use of different languages and different cultures.

Schäffner (2000: 1) comments on how globalisation is more prone to be identified with the branch of marketing and economics, which goes part-way to explaining why many definitions from translation scholars belong to such background. Doubtlessly, the number of definitions of globalisation that have emerged from the marketing and economic fields is endless. It is not the aim of this thesis to amass all of the definitions of globalisation from a marketing and economic point of view, but rather to consider the definitions used in translation studies to analyse how translation scholars have approached the role languages and translation have played in our global era and thus, analyse what is the position adopted by translators in relation to globalisation.

Bielsa (2005) and Montes Fernández (2007) follow the ideas proposed by Anthony Giddens, a sociologist who describes globalisation as 'the intensification of worldwide social relations which link distinct localities in such a way that local happenings are shaped by events occurring miles away and vice versa.'<sup>15</sup> Giddens' approach highlights the fact that information is nowadays so easily accessed and shared by societies around the world, that local happenings are not only experienced by the communities where it takes place but they also become relevant for people in distant locations. Thus, for the sociologist Giddens, the process contributes to the creation of a new concept of time and space. Distance is no longer something restricted to geographical limitations; it becomes something flexible without frontiers. As a result, time is no longer affected by distance and the 'here and now' in communication becomes a reality regardless the geographic location. Along that same line, and from the related viewpoint of anthropology, Cronin (2003) quotes another definition suggested by Robertson, who states that 'globalization refers to both the compression of the world and to the intensification of consciousness of the world as a whole' (1992, in Cronin, 2003: 77). Once again this process is related to the way in which spatial distance is overcome and how the world population adopt a global identity. Cronin (2003) also adds an anthropological

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<sup>15</sup> The definition suggested by Giddens (1990) can be found in both Bielsa (2005: 134) and Montes Fernández (2007: 18).



perspective by using Friedman's definition that 'globalization is about processes of attribution of meaning that are of global nature' (1995, in Cronin, 2003: 77), an idea that despite being rather abstract, suggests that globalisation can be interpreted in different ways by different cultures since the generation of meaning is a rather subjective process in each culture, that can be shared or not by other cultures. This could also suggest that global identity coexists together with each national identity, or even that the same global identity is perceived differently by different cultures.

From an economic and political viewpoint, Bielsa (2005: 132) and Bielsa and Bassnett (2009: 19) quote Held et al., stating that globalisation is 'the widening, deepening and speeding up of worldwide interconnectedness in all aspects of contemporary social life'.<sup>16</sup> Once again, reference is made to changes in time and space but this time the authors refer to the fact that such changes directly influence communication among cultures and causes changes in societies. Montes Fernández agrees with the economist Mowlana (1996), who states that 'globalization may be said to be a process of structuration that encompasses homogeneity and heterogenization' (1996: 198, in Montes Fernández, 2007: 19), or to put it differently, there is a tendency towards the creation of a uniform culture but at the same time cultural diversity is maintained, which is present in Pym's 'diversity paradox' and has specific consequences for translation. Pym considers globalisation 'as an economic process that has certain consequences for the social role of translation' (2006: 744). What Pym's words infer is that the driving force of globalisation is economy, which is deep-rooted in business. Therefore, if translation is a tool for international businesses and such businesses support a global economy, it is appropriate to consider and analyse the role of translation as a component of the globalisation process. Nevertheless, Pym clarifies that his definition is only one of the many possible interpretations that globalisation can have, which supports the idea expressed by this study about the near impossibility to come up with a definition which includes every single sense attached to the term. Thus, this study has reached to the conclusion that each and every definition is equally valid, which implies that all definitions are feasible alternatives and they

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<sup>16</sup> The definition suggested by Held et al. (1992) can be found in both Bielsa (2005: 132) and Bielsa and Bassnett (2009: 19).

can only be assessed according to its adequacy to the field of study in which a given definition(s) is created or applied. The reason why the validity of all globalisation explanations is irrefutable is that ambiguity and vagueness are underlying features of globalisation. For this reason every possible interpretation of the concept should be allowed, since it is a process that affects today's world reality and therefore reality is open to any possible considerations from any point of view.

In any case, it is possible to find points of agreement among all definitions which can become a starting point for their subsequent application to any discipline. The conclusion to all aforementioned definitions is that physical barriers have started to fade and now the world is presented as an immense common place for all cultures. This is a world where connections among cultures are easier and faster and thus, cultures are somehow brought together, favouring a process of cultural homogenisation that simultaneously coexists with a multicultural society. Likewise, it is interesting to see how translation scholars have mainly focused their interdisciplinary studies on some branches within social science such as sociology, anthropology, politics and economics, suggesting that translation not only allows mediation between different societies and cultures but it also has a role in international economic development.

However, although these definitions validate the function translation has in this global process, from the point of view of translation they do not provide any details about how, when and why translation takes place in globalisation and in many cases do not overtly refer to the importance of translation in globalisation. For this purpose, in order to expand the definition and directly link it with the field of translation studies, the key features of globalisation will be identified to allow a more in depth analysis of the consequences of this phenomenon on translation itself and other areas interconnected with it. Hence, below I shall determine and explain the implications and consequences of globalisation for the global economic structure, for culture and society, and indeed for the field of translation and the role of the translator.

### ***1.3. Factors that have contributed to globalisation***

Despite the difficulty of defining such an ambiguous concept as globalisation, it

is relatively less problematic to identify the circumstances and factors that have lead to this present situation, where time-space limitations acquire a new dimension, ultimately to analyse the consequences of globalisation for translators and translation studies. However, there is a strong interrelation between the causes and effects and for this reason, this research differentiates between the origins and outcome of globalisation, making an emphasis on the effect this process has had on translation practice and profession as well as on other areas connected with translation, for example, economy, markets, culture and society.

Naturally, globalisation has evolved from the convergence of a series of events rather than just an isolated fact. For example, the technical advances that led to the technological revolution in the second half of the twentieth century (Montes Fernández 2007: 15) have been the most important changes that have made the globalisation process feasible. Thus, computers and the Internet can be considered as some of the most influential inventions in the last century, which have had an enormous global impact. In particular, the Internet has a key role in the process of globalisation (Adab and Valdés, 2004: 161) since it facilitates the circulation of information and communication regardless of geographical location and creates new means of communication. Such technological changes have definitely altered the way people communicate as well as the practice of translation by creating new dimensions of time and space, resulting in a 'world of space-time compression' (Cronin: 2003: 49). Thus, the concept of time is dominated by an urge of instant transmission and/or exchange of information, facilitated by the absence of spatial barriers in the electronic world of communications, which is not restricted to natural country borders any more. For example, the task that previously would take days to undertake and deliver is now carried out with either no spatial limitations thanks to technology or improved mobility, which is an advantage for the translator and any other user of information. We should not ignore that an increase in the quantity of communication due to increased means of communication has been noted, by amongst others Pym (2004: 34).

Although the technological revolution is a key factor in the evolution of globalisation, especially for the translation field, there are also other equally

important changes. Montes Fernández (2007: 15) points out that globalisation is also the result of increased international relations carried out during the second half of the last century. This desire to establish global communication and action plans is clearly reflected in the increasing number of international institutions and bodies that jointly deal with international matters. For instance, Newmark (2003: 67) remarks how globalisation is frequently linked to the World Trade Organization, which supports and supervises worldwide trade. However, the reason why such international institution exists is due a previous 'deregulation of financial markets' (Castells, 2010: 60), which counts as another fundamental circumstance that has caused the need to interact and exchange goods and information with other countries.<sup>17</sup> Furthermore, there are other factors like political changes and historical events that have also contributed to the process of globalisation to a greater or lesser extent, and although history and politics can influence translation greatly, they are outside the immediate field of research of this thesis.

In essence, technological advances together with strengthened international relations and the possibility to go beyond national markets to other countries have resulted in an increase consciousness of the world as a single place. Yet this global situation is not only the consequence of the aforementioned factors but also of all the effects they have had on all aspects of life and it is these social and cultural repercussions that will now be studied in more detail.

#### ***1.4. Implications and consequences of globalisation***

The acceptance of the existence of a globalisation process in today's world implies that there will be some consequent changes in all the areas affected by the phenomenon. Either positive or negative, direct or indirect, these consequences affect the structure of life in every way: economy, society, and culture. Translation is not immune to these changes; indeed, I intend to demonstrate here that translation is an integral part of globalisation and the process of change it entails. So as to better explain the influence of the phenomenon on the translation field and thus achieve a comprehensive

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<sup>17</sup> Section 1.4.1. and chapter three will analyse into detail different aspects resulting from the creation of international markets.

analysis of globalisation, this study will consider the implications of globalisation on economy, culture and society and how all these changes have affected the role of translators and translation.

#### **1.4.1. Consequences for circulation of capital and knowledge**

Economy is a major force that controls the world, and during the last decades has evolved into what is known as global economy. According to Castells (2010: 170), global economy is a circumstance that took place during the 1990s and it can only exist because of the changes experienced in the way the information and knowledge flow circulates due to the technological advances. An essential symbol of the global circulation of capital is the multinational company, defined as 'a firm that owns business operations in more than one country' (Robinson, 2007: 132). Multinationals are often identified with some of the characteristics that define globalisation. For example, Newmark (2003: 67) points out how these international corporations represent for society the free flow of information and goods achieved in international markets as well as the confluence of global consumers' preferences and behaviour.

Consequently, this new global economy involves a shift in global business and the way the production and distribution processes are approached. Such a shift is perfectly described by Pym (2006: 748-750) in his two models of production and distribution. Pym explains how traditionally companies would usually produce in their home country and then decide to which other countries they would export their products. As a result, there was a worldwide exchange of goods, which were specific to one country and could not be found anywhere else; the distribution of a product internationally was a necessity, bringing products closer to consumers who otherwise would not have had access to them as there was not a local equivalent product. At that time, the production was local and the distribution international, so translation was a means to make products ready for exportation. With the growth of multinational companies, a new model of network production and network distribution was born. Pym notices how production is now diverted to the most suitable location, regardless the own location of the company. For example, a company based in United Kingdom might find it more convenient to develop a product in France.

As a result, translation is needed in the production phase to bridge continuous and essential communication between the company and the production centre. Moreover, it is important to highlight that translation is still required in the distribution process (Pym, 2006: 750), although the current tendency moves away from the conventional source language to target language to a multilingual model of one too many languages, being that one language usually English, the *lingua franca* of business.

Thereby one can draw the conclusion that languages and translation do play an important role in the creation and maintenance of a global economy. On one hand, English consolidates its leadership as the common language shared in international markets, and on the other hand, translation is indispensable: a contradiction that Pym coined as the diversity paradox (2006). English is nowadays the language used for international communication,<sup>18</sup> however it has a more relevant role during the production stage, where the mere act of mutual understanding is desired, than in the distribution, where the main focus is generally to introduce and sell a certain product(s) to one or more foreign countries taking into account local preferences, that is, through localisation.<sup>19</sup> This happens especially in the field of advertising, where the main purpose is to sell and produce (or translate) a text that can be perceived as the original by the audience. Nevertheless, this could be an indication of an uneven situation: cultural features inherent to a language like English might be transmitted into another language, but there is no option (or at least less frequent) for this to happen the other way round, which means that English receives less input from other languages.

The preponderance of the English language contrasts with the idea that equality is viable, something which globalisation seems to promote; the idea that all nations are on equal terms. However, that could not be further from the truth, beyond the optimism implicit in the phenomenon. Vasconellos (2004: 45) comments on how issues related to unevenness and individuality in translation become evident in globalisation. This suggests that the existence of asymmetries among different languages also could reveal other types of

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<sup>18</sup> The concept of English as a *lingua franca* is supported by Snell-Hornby (2000, 11-27), Cronin (2003: 145), Montes Fernández (2007: 31), and Bielsa and Bassnett (2009: 10).

<sup>19</sup> The concept of localisation will be dealt with in detail in chapter two.

inequalities among worldwide cultures. Asymmetry means imbalance, irregularity; if globalisation as an economic process is founded on the exchange of information and goods, then it means that in such exchange one gives and receives more than the other. For some translation scholars,<sup>20</sup> the existing asymmetries between developed and developing countries is reflected in translation and that is why only some languages (the ones from the world powers) are favoured by globalisation.<sup>21</sup> The need for translations increases among some tongues but is non-existent among others. To exemplify this point, Venuti (1998: 160) highlights the fact that since the Second World War the most translated language has been English despite being the least language translated into, which shows that 'minor languages' (Cronin, 2003: 146) have a greater dependency on translation in order to both become part of the global community and to access and respond to information flows.<sup>22</sup> Furthermore, this hierarchy related to languages has motivated some anti-globalisation movements among the least favoured countries who consider globalisation a threat for the persistence of their culture and could lead to the extinction of minority languages.

This point of view involves a relation of dominance and dependence among languages (Venuti, 1998: 158) but also among cultures, countries and economies, bringing into mind the notion of imperialism. Imperialism is defined by Robinson (1997: 118) as 'the belief that the ruling or "imperial" country or group is innately superior to its subject nations and hence destined to rule'. The rule of one country over the other can be also understood in terms of international markets dominance; hence, language and translation could indeed become an expression of imperialism. Pym (2006) introduces two models of

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<sup>20</sup> Venuti (1998), Newmark (2003), Bielsa (2005) and Montes Fernández (2007).

<sup>21</sup> The term 'developing countries' will be used in this study with the sense attained by Venuti (1998: 158) to indicate a 'subordinate position in the global capitalist economy'. Asad (in Vasconcellos, 2004: 51) differentiates between 'strong languages', the languages from 'industrialized countries', which overshadow 'weak languages' or the languages from the developing countries. Likewise, Cronin (2003) talks about 'minor languages' (instead of 'weak languages') and 'dominant languages' (instead of 'strong languages'); as he explains, the concept of 'minor languages' is 'the expression of a relation, not an essence' (2003: 144).

<sup>22</sup> Pym (2004: 41-45) claims that asymmetries in the higher number of translations from a dominant language, English, for example, could be due to three hypothetical situations: firstly, because more books are published in English than in any other language; secondly, because such a large number of publications available in English does not generate the need for 'receiving translated texts' (2004: 42); and thirdly because there are some countries that consume 'foreign-language books without translation' (2004: 43).

imperialism. The first is located in Europe, where translation takes on a higher relevance in what Cooper (2003 in Pym, 2006) names 'the world's first post-modern and potentially cooperative empire'. The second model, takes place in the United States, where according to Pym, translation is neither relevant nor popular and the country remains to be a nation in the most traditional sense. Both models are probably an extreme version of what actually occurs. Neither all official European languages have the same status in Europe, nor is translation left aside the United States, particularly if we consider the large Latin-American population.<sup>23</sup>

Cronin (2003: 36) points out the global dominance of the Anglo-American culture, which would explain why translation has diminished in the United States. This idea is illustrated by the impact Anglo-American theories have on other cultures. For example, many North American concepts have been assimilated in the marketing field as universal and even in some cases these terms are borrowed in the target language as there may be no concept equivalent in the target culture or it seems easier to leave these words in their original language. The target cultures that assimilate these North American notions, assume such concepts are applicable even though they have arisen in a particular and unrelated context. In that respect, translation is the mediator that helps to circulate and spread those ideas and values and therefore, translation in some way contributes to the dominance of certain cultures. It may be the case that as the United States concedes ground to other world powers, in such circumstance, the prevailing dominance would imply an increase in the diversity; nevertheless, as long as only some languages are favoured by globalisation, the cultural values and theories behind them will become readily accessible for other cultures.

Thus, language becomes a sign of asymmetry (Montes Fernández, 2007: 37) and as a result, if English is considered the lingua franca used *par excellence* in a business environment; someone who does not speak the language will be at a disadvantage. Moreover, global economy is based in the use of the new technologies and the Internet, where a great deal of information

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<sup>23</sup> Cronin (2003: 36) explains that despite the decline in the study of languages in the United States, Spanish has become a popular language due to the increasing number of Latin Americans living there.



and goods exchanges takes place. The reality is that some people or countries do not have Internet access (Cronin, 2003: 36), which leaves them again at disadvantage. The global economy is founded on an exchange system that clearly favours some dominant countries and set a number of requirements for other dependent countries (for example. a specific language to access/circulate information and specific technological needs). This inevitably leads to a situation where the flow of information and knowledge is unequal

For the time being, the idea of globalisation as a network of independent territories is not realistic. As long as translation is required, there will be a certain degree of unequal power relations among cultures. Translation statistics suggest that there is a dependency on English as it is the most translated source language, which suggests that English is the new imperial power of globalisation. It would be unfair not to mention that the English spoken as lingua franca does not belong to any particular location or English speaking-country. Snell-Hornby (2000: 17) refers to it as 'International English' and 'McLanguage' since the purpose of this language is to facilitate global understanding, mainly in a business context.<sup>24</sup> Nevertheless, the extremely dynamic pace of the global economic situation does not guarantee the perpetuation of English as the lingua franca as other languages could gain relevance in international business communication in the future with the subsequent changes in translation flows.

#### ***1.4.2. Consequences for society and culture***

Globalisation has managed to metaphorically dissolve away geographical boundaries and reduce the price of transport, so it is now easier and cheaper for people to travel as well as it being easier to communicate and get information around the globe: there is a global connection and interaction. Citizens of the world generally take advantage of feeling independent and free, usually without renouncing their own culture and values. However, globalisation is a phenomenon that seeks for common values across cultures in an attempt to create a global culture and a global community: globalisation focuses on

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<sup>24</sup> The term 'McLanguage' makes reference to the fast-food chain McDonald's since it is a company that has successfully managed to have a uniform global image and business model. Thus, 'McLanguage' becomes a simplified variety of English that has no cultural connotations and can be used as the common language by speakers of other languages to communicate.

similarities among cultures but overlooks disparities. Bearing in mind these ideas, there are some questions that this research must address to determine the consequences of globalisation on society and culture: has globalisation been successful creating a global culture or people are resistant to change?; has globalisation stimulated any changes in society and culture, and if so, how have they affected translation?. Yet before we can answer these questions, it is vital to define what is meant by culture, particularly if we think of translation as a cross-cultural act.

When one tries to define culture, the same problem arises as with the definition of globalisation: it is a vast and abstract term that is difficult to define. Likewise, there are plenty of suggestions from different fields and perspectives but the main aim of this section is to understand the meaning of culture from a translation point of view. Nord (1997: 23) comments on the turn translation studies has experienced in the last few decades moving from linguistic approaches to another type of perspective that integrates culture as a fundamental part of the translation process. This present study goes along with Nord's remark and considers translation practice as a cross-cultural process rather than a mere transference of words from one language into another. This is the reason why the definition of culture and the impact of global changes on culture become relevant for translation and consequently for this study.

Regarding the relationship between language and culture, De Mooij (1998: 52), considers that there are two viable ways of pondering language in relation to culture: 'language influences culture, or language as an expression of culture'. The former option is the main concept behind the Sapir-Whorf hypothesis, which emerged in the 1930's and responds to the principle of language as something that determines culture and consequently the way one thinks, understands the world and experiences; it does not contemplate the 'possibility that two languages might share a common core of experience' (Gentzler, 2001: 64). This hypothesis is quite controversial and lacks of consistent empirical support; its acceptance would mean the connection between language and thought as an obligation and not a choice (if one is a native speaker of English, his or her thoughts will automatically be shaped by the language spoken) and it would be extremely complicated to share ideas and

information with speakers of other languages, and in consequence, to translate. However, this study contemplates language as an element made of culture and a means to express culture, otherwise the role of translator as a mediator between two cultures, and some theories such as the translation of cultural metaphors simply would not be acceptable. To consider the effects of globalisation on culture and society from a linguistic point of view, we must assume the existence of a link between those notions and translation, which is based on language.

Some scholars have highlighted the difficulty of separate translation from culture,<sup>25</sup> even suggesting that it is indeed cultures that one translates and not languages (House, 2009: 7). Despite the importance translation studies has acknowledged to culture, the number of definitions of this concept is fairly limited. Nevertheless, it is not the intention of this research to merely discuss previous definitions on culture but to provide an interpretation that helps to justify and understand the fact that globalisation has led to some sociocultural changes that have affected translation theory and practice. As an illustration, House (2009: 9) suggests the following definition of culture: 'whatever a person needs to know or believe in order to operate in a manner acceptable to its (i.e. a society's) members'. Culture in this sense is not anything material; rather it refers to the behaviour of its members'. This definition allows one to think that language is part of culture since oral communication is the wording of the knowledge and principles shared by the members of a culture as well as it is one of the most significant means of interaction. It is worth pointing out that language is just one of the forms in which cultures manifest; there are other tangible semiotic systems such as symbols, images and sounds (Valdés Rodríguez, 2004: 69-70) that are cultural-bounded and also considered as means of communication.<sup>26</sup> Thus, culture is also expressed through objects; language is just one of the tools used to communicate the ideas and beliefs from a particular culture.

Lambert (1994), Nord (1997) and Usunier (2000) comment that the notion of culture is frequently equated with the concept of nation. At times

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<sup>25</sup> Lambert (1994); Usunier (2000); De Mooij (2004); Montes Fernández (2007) and House (2009).

<sup>26</sup> See chapter five for a more detailed approach on the notion of communication as a compound of verbal and non-verbal elements.

nationality may actually define culture but it is not necessarily a definition of culture per se. To better understand this viewpoint, it is useful to refer to the distinction made by Nord (1997: 24) between paraculture ('the norms, rules and conventions'<sup>27</sup> shared by a whole society), diaculture ('the norms, rules and conventions' shared by a certain group within a society) and idioculture (personal approach and interpretation of culture that every individual in a society has). Thus, culture may refer to a whole nation or simply to a group of people who share, for instance, a common language, sex, religion and profession. This perspective, allows one to accept the existence of a global culture, resulting from globalisation as a process without necessarily having common global traits, which is not restricted to any particular geographical area. In the same manner, a common language is not an intrinsic requirement in the definition of culture, and that is why it is possible to talk about one global culture where different languages coexist. Moreover, translation and language learning become key tools that enable the members belonging to the global culture to communicate and verbalise all the values they have in common, which according to Usunier (2000: 143) are the result of analogous behavioural responses to all the changes that take place in globalisation, such as new technologies.

The changes experienced in technology, economy and time-space compression have also transformed the bonds established among cultures in a way that it is now easier to exchange and access information and/or products from all over the world and consequently, it is easier to have contact with other cultures. There is no doubt that new technologies, in particular the Internet, have lead to constant and instantaneous communication throughout cultures (Bielsa and Bassnett, 2009: 18). Likewise, travelling around the world is nowadays more affordable for a larger number of the world's population (Montes Fernández, 2007: 17), which means that the contact with other cultures is not only achieved via technological means of communication but also by travelling, thanks to lower transport costs to a certain extent. As a result, languages become more relevant as they are one the most obvious differences in transcultural interaction.

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<sup>27</sup> The notions of norms, rules and conventions will be defined and illustrated in chapter four in relation to the relevance of context in intercultural communication.

Due to the improved mobility of people in the last decades many societies have become multicultural, as Montes Fernández (2007: 16) notes. Hence, today it is more common to find societies where different cultures exist together and influence each other. Without doubt, there are much dissimilarity among interconnected cultures but there are also some commonalities on which global culture is based. For Usunier (2000: 146), globalisation has lead to some changes in the lifestyle of people all around the world, who experience and respond to such changes similarly. In other words, the advances in technology and the subsequent global effects in economy and communication have impacted different cultures simultaneously, causing resembling responses and a convergent way of life among them. For example: the quick access to products and information, the dependency on technology as one of the strongest means of communication, and the idea of belonging to a global community or the so-called 'global village'.<sup>28</sup>

A uniform culture worldwide is a natural result of globalisation. Robinson (2007: 139) suggests this tendency towards a homogeneous or standardised culture presumably comes from the need to facilitate the expansion of international sales in international markets. In fact, Montes Fernández (2007) remarks that global culture is characterised by the use of universal images, mass culture and consumerism, which suggests that global culture revolves around the idea of global citizens as customers of one international market with similar tastes on universal subjects such as beauty, fashion, comforts and leisure time among others. In addition, this point of view explains why advertising constitutes a channel to fulfil the urge for homogenisation, and why cultural diversity (and translation) is problematic in marketing and advertising on a global level. Nevertheless, one cannot ignore that homogenisation entails the risk of a cultural dominance by one of the economic powers (Robinson, 2007: 139). That is the exact idea behind the concept of 'McDonaldization' coined by Ritzer<sup>29</sup> in 1993, which bears some parallels with Venuti's (1998) idea of the

<sup>28</sup> The term 'global village' was coined by McLuhan in 1967, who emphasised the role technology had in facilitating instant and efficient global communication (De Mooij and Hofstede, 2002: 68). However, McLuhan did not suggest that cultural homogenisation was part of the concept (De Mooij, 2010: 1).

<sup>29</sup> According to Ritzer (2010: 263), 'McDonaldization is defined as the process by which the principles of the fast-food restaurant are coming to dominate more and more sectors of American Society, as well as the rest of the world'. Thus, 'McDonaldization' promotes the social qualities of being efficient, predictable and technologically controlled, and can be both

Anglo-American dominance and cultural imperialism.<sup>30</sup>

Probably 'McDonaldization' is the most extreme vision on homogenisation, which would end up with the absolute dominance of English, or the 'McLanguage', and thus mainly with a one way translation from English into all other languages. For instance, the homogenisation used by advertising is related to the exaltation of some decontextualised values thought to be universal which are shared by all cultures, although it is difficult to determine to what extent such values are truly universal and not a reflection of the values from the dominant markets. It would also be interesting to see to what extent the use of universal values in advertising facilitates the process of translation. In fact, translation can serve as a useful tool to determine the degree of cultural neutrality attached to universal values.<sup>31</sup>

The aforementioned arguments show that one extreme of globalisation can result in the homogenisation of cultures and according to Bielsa and Bassnett (2009: 2), it can even cause the 'decline and disappearance of some local languages'. It is however not the only angle from which the effects of globalisation can be considered. As a matter of fact, Robinson (2007: 139) affirms that global culture can also result in a heterogenisation process due to the strong urge some people have to protect cultures and diversity. Cronin (2003: 34) mentions the existence of international awareness to preserve the heterogeneity of cultures from the uniformity in values and ideas that leading markets are trying to impose on global consumers. The intention is also to avoid an unequal state among cultures. Cronin (2003: 141) also highlights the work some institutions do to preserve cultures such as UNESCO's 'Global Alliance for Cultural Diversity'. From this point of view, translation can be conceived as tool of resistance to globalisation (Venuti, 1998: 170-178) that contributes to the continuity of all living languages. In other words, translation can be used as an instrument to localise<sup>32</sup> or resist the imposition of the dominant culture as translation can alter the image of the source culture and it is out of the reach of

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monocultural or intercultural.

<sup>30</sup> See section 1.4.1.

<sup>31</sup> This idea will be expanded in chapters four (the cultural content in the advertising message) and five (a detailed into current international advertising practice).

<sup>32</sup> Localisation is here used as a translation strategy to adapt a source message to the target language and culture. This notion will be examined in full detail in chapter two.

the governing language. However, the choice of using translation and the degree of manipulation will depend on the ethics of the translator. For this matter, translation is also especially relevant to the production and translation of literature; in this aspect, the translation is a fundamental mediator to spread the knowledge of cultures. Thus, as long as a language is alive the culture will endure as well.

Homogenisation and heterogenisation are the extremes of globalisation, but there is also a third option that can be considered a half-way point, somewhere between global and local culture: hybridisation (Robinson, 200: 139). Thus, translation would be a mediator, fusing the global values to the local ones. This is similar to what Adab (1998, in Chiaro, 2004: 315) defines as 'glocalization': a combination between globalisation and localisation resulting from the creation of a source message that can achieve a similar impact on different cultures. Cultural hybridisation is probably the most faithful representation of today's world. According to Sassen (in Bielsa, 2005: 139), the so-called global cities (New York, London and Tokyo) have become the perfect scenario where global culture coexists with cultural diversity, and in fact, cities may be the true borders translators have as they are points of contact and exchange, as Pym (1998: 105) suggests. It is unavoidable to see some changes in culture when life style changes worldwide due to circumstances such as technological revolutions, the changes in the global economy, the increase and easiness of mobility around the world, and so on. Globalisation brings cultures closer but that does not mean that differences are erased. The desire for cultural diversity is still very much alive and translation has an essential function both facilitating the share of information flow and better understanding among cultures, and maintaining different languages and cultures in use.

### ***1.4.3. Consequences for translation as communication***

This section aims to describe and examine the impact global changes have had on the field of translation to conclude how translation studies and professional translators have accommodated for globalisation. Along with the consequences for the economy, society and culture, globalisation has some clear implications

for translation as well. As Pym (2006: 747) suggests, 'globalization is neither the friend nor the foe of translation'. Globalisation can be a double-edged sword for translation; if translation is orientated in the right direction it can promote diversity, the positive exchange of information and knowledge and can even become a necessary element. If translation is used inappropriately, it can benefit the prevalence of the most powerful cultures.

As previously discussed, the constant exchange of information and knowledge can be considered as one of the main features that characterises globalisation. Communication takes place at a global level and so to share information one needs either to speak (as a native or learner) the lingua franca, English, or turn to translation in order to benefit from and participate in the knowledge shared. Consequently, non English speakers depend on translation if they want to be part of the global network. These changes in communication are the result of the technological advances that have led to completely new ways to share and access information instantly with the rest of the world, for instance, by mobile phones and the Internet. Thus, a sense of immediacy is also implicit in global communication. Bielsa (2005: 9) states that 'the need for instantaneous communication in real time generates the need for simultaneous real-time translation in which the human factor is finally eliminated'.<sup>33</sup> Technology has caused the amount of shared knowledge in different tongues to notably increase. If the amount of information expands and the time to process it decreases, the result is a condition of incessant dynamic work for the translator. Therefore, the translation task acquires new dimensions which require a new approach to the translation process.

Another important change that has had an impact on communication is the globalisation of the media (Bielsa and Bassnett, 2009: 19). This fact is particularly relevant for this research since the global media is greatly supported by advertisements from international campaigns, which are the main focus of this study. It is the time (recent and current situation in today's world) and place (worldwide media) where advertisements from international campaigns and

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<sup>33</sup> A perfect example of how technological advances and instant multilingual communication interact is the application 'Google Translate' launched in 2010. It is a machine translation tool that offers instant translation into 'more than 60 languages' (Google: 2012) and stores the results of all translations carried out in a translation memory database. It is also worth highlighting that the translation can also be made via voice-to-text.



their (potential) translation converge as an expression of globalisation. Therefore, new technologies, the new global situations and the new global media have changed the way communication is conceived. This is precisely one of the most interesting aspects of globalisation; it is such a changeable and rapid process involving different cultures and markets, that constant adjustments need to be done to fulfil the needs of globalisation. Hence it is not surprising to find out that translation studies and professional translation have undergone a number of changes to approach this new global era.

In relation to the situation of translation in the globalisation process, Newmark (2003: 69) launches an interesting question: 'to what extent globalisation changes the essence and modes of translation?'. For him, the essence remains unaltered but translation form and procedures have evolved, mainly due to technological advances. Certainly, all the changes that have taken place in the globalisation era have directly affected communication and as a result the translation field. Globalisation is based on a network of cultures that experience technological advances and today's lifestyle similarly and seek to interact among each other; then translation emerges as the instrument people turn to when they wish to transfer or access information in their own language, which is still the choice of many of the participants taking part in global communication, as reported by Bielsa and Bassnett (2009: 31). This fact also justifies why translation is a fundamental part of globalisation.

Technology has enormously altered translation procedures. Originally, translation projects were mediated through means of communication (post, fax, and so on) that were much slower than new technologies used today. Indeed, globalisation is grounded on 'computer-mediated communication' (Schäffner, 2000: 14), which makes translation dependent upon computers. An immediate consequence is that translators need to adapt to this new approach to translation. That is, translators need to learn how to use computers and the world wide web to their advantage, by exploring ways in which new technologies can improve and can facilitate the translation task, for example, translation software, translation memory or word processing programs, which obviously involve a good command of computers on behalf of translators. As a result, translators are not only concerned by linguistic and cultural matter but by

technological matters as well, thus they broaden their traditional role as language experts to the translation of messages that may not only be created by linguistic elements and that may require the use of technological aids.

The increase in the speed and amount of information and knowledge exchanged is also relevant for the translation field. It benefits translators as there is more demand for translations, not necessarily only from or into English but also between other language pairs (Cronin, 2003: 61), which also favours the survival of less-spoken languages since they use translation as a tool to ensure their future. In this manner, if translation is necessary, then the demand for translation will increase and subsequently the number of translators too. There are indeed different reasons that can lead to an increase in the number of translators. For example, the actual need for translators due to the speed of today's communications or the fact that the profession has become a desirable career opening due to great presence of translation in globalisation.<sup>34</sup> The fact that there are more translators means that there will a higher level of competitiveness in this sector and probably lower prices. Furthermore, the stronger presence of translation in international communications gives both translation studies and professional translators the opportunity to further promote translation training and work in conjunction to identify the needs and gaps within such changeable intercultural communication situation to guarantee the continuance and professionalism of this field.

It is clear from previous observations that the number of translations has increased and there is a real need and demand for translations; however, it is noticeable how the translation task, and thus the role of the translator, is mostly ignored in literature on and related to the global phenomenon.<sup>35</sup> This fact sounds rather incongruous as the translator carries out a relevant job allowing international communication, but it is what Venuti (1998) defines as 'the invisibility of the translator'. Globalisation heads for a global culture and it implies that within such culture there will not be any communication problems. The frenetic pace at which global communication takes place, make users of

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<sup>34</sup> Cronin (2003: 61) points out that machine translation is an effect of the high demand for translations. Hence, programs like 'Google Translate' only respond to an increasing need for translations.

<sup>35</sup> The presence of translation in globalisation and business studies will be examined in chapter two.

such communication focus in the information and its use, rather than on how it the information was made available in their language. Thus, most theorists form disciplines other than translation studies emphasise the need for global communication, without questioning themselves how it is possible to achieve successful global communication even though there is such great language diversity. Generally, theorists who are not involved in linguistics research, just assume that communication happens because people are willing to communicate at a world level and a common digital language is shared, which is enough to accomplish the task. In some cases, translation is not considered for reasoning such as: avoiding mentioning the role of translation means that the problems translation may cause do not have to be considered. In other cases, it could be the result of a lack of knowledge and awareness of the translation field and process, which is probably less common.

Nevertheless, translators have a relevant task in globalisation that goes beyond the linguistic transference from one language into another. As has been already mentioned, this study considers translation as a cultural act and that is why the role of translators is to act as language and culture filters (House, 2009: 21), which not only involves an excellent knowledge of the source and target languages but also great expertise to approach cultural issues in any translation task.<sup>36</sup> For this research, these cultural aspects are the essence that lies behind human translators and the reason that makes translators an irreplaceable part of global communication. To highlight and consolidate the role of translation in globalisation, it is important for translators to have the ability to adapt with agility to the new circumstances and ensure translation fulfils globalisation communication needs. For example, translators should be open to new forms of translation, such as one-to-many document translation, and reason out and implement the conditions that are optimal to succeed. Another problem that arises with globalisation is the fact that many users turn to unprofessional translators or to other cheaper alternatives (language learners or people with some knowledge of the language, and internet translation tools). Even though this type of translations could be useful and sufficient in some cases (for example, drafts and non-professional translations), a more professional translation will still be necessary in many other cases, for instance in

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<sup>36</sup> The role of translators as cultural filters will be fully developed in subsequent chapters.

commercial and corporate translations.

It cannot be denied that translation is also a key tool for international business. In this context, translation should always be professional as there are usually commercial expectations from a translation job. This research considers that advertising, or the communicative side of marketing, is the perfect scenario to study the different ways in which translation has been affected by the several global changes that have taken place in society, economy and communications. The next step is to introduce a general approach to international marketing and advertising to gain an insight in the field and better understand the role and essence of translation in global advertising as well as to analyse the use of global values in the advertising message.

### ***1.5. Conclusion***

Globalisation is a process that has affected the way societies and markets interact worldwide, which has also had an impact on the field of translation. So far, translation has been notable by its absence in the literature written on the phenomenon. As a matter of fact, most literature has arisen in disciplines other than translation studies. Therefore, it is essential to emphasise the role of translation as part of the globalisation process, then its presence will be more likely to be taken into account by other fields and obtain acknowledgement within the research field of globalisation.

## **2 Communicative strategies in international advertising campaigns**

In the previous chapter it was demonstrated that globalisation has facilitated the circulation of goods and information on a global scale, which has strengthened the presence of international business; this second chapter will concentrate on one specific side of global communications: global advertising. Despite the increasing relevance of English as the language of business, language diversity is still necessary to dialogue with consumers. As a result, the international expansion of markets<sup>37</sup> has given way to a number of communicative strategies (described in full below) to approach global consumers. Yet these strategies need to be considered within the context of the advertising campaign, and the wider marketing context. For this reason, the foundations of marketing and advertising will be described and examined in this chapter. Nevertheless, one should note here that this overview by no means intends to be a comprehensive analysis of the advertising field, but rather it importantly attempts to clarify and define all the notions that are relevant to advertising translation, in an effort to bridge both fields and to provide a basis for the examples explored in this thesis.

### ***2.1. Definitions and key concepts of international marketing***

The first aspect to point out is that advertising is only one stage of the wider marketing process. So, it is vital to analyse the key features of marketing campaigns to comprehend better both the role and purpose of advertising and the role of communications in advertising.<sup>38</sup> According to Jobber (2010: 4) marketing can be defined as 'the achievement of corporate goals through meeting and exceeding customer needs and expectations better than the competition'. Hence, marketing involves a series of operations mainly based on

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<sup>37</sup> International market and global market will be used as synonyms, designating the expansion of transnational markets.

<sup>38</sup> In some contexts unrelated to the field of this study marketing and advertising are used as synonyms, however, marketing will not be used interchangeably with advertising in this research.

target customers and markets (such as market and consumer research and decision making processes) that lead to the selection of strategies, which enable the planning and implementation of campaigns. Marketing objectives vary depending on the nature of the campaign but broadly speaking, one way of classifying the goals of a marketing campaign is in terms of profit; that is, whether the campaign has a commercial purpose or, on the contrary, a non-profit one (Jobber, 2010: 5). This research will only consider campaigns with a commercial purpose (specifically, the commercialisation of cosmetics) as opposed to non-commercial ones (for example, political propaganda, recycling, educational and anti-smoking campaigns); even though both commercial and non-commercial campaigns may share some common marketing notions in common, it is inevitable that some factors such as competitors, customers, markets and finance will fluctuate in significance. For example, a commercial campaign designed to promote a perfume greatly differs from an educational campaign, which aims at promoting certain ideas or behaviours; the purpose of the perfume campaign is to generate sales and branding, whereas the educational one pursues to create awareness and does not involve sales, and consequently, competitors are not important.

The relation between marketing and advertising can be more clearly explained by gaining an insight in the so-called marketing mix: a spectrum of alternatives from which a company selects the most appropriate approach towards 'product attributes, distribution strategy, communication strategy, and pricing strategy', bearing in mind the recipients' needs and characteristics of the target market (Hill, 2009: 711). The marketing mix is generally divided into four coordinated categories, 'the four Ps: price, place, product and promotional strategy' (Jobber, 2010: 17) that will be next briefly described and analysed from a translation viewpoint.

Price is probably the least relevant factor in advertising translation despite being a key aspect for marketing. Price will be directly related to market competitors and the purchasing power of targeted consumers. However, as Jobber (2010: 18) suggests, it can also be a strategy if it is used to offer a low-cost alternative to more expensive products. This idea is illustrated in figures 1 and 2 below, where the concept of the advertisement is based on the price of

the cosmetic cream. The English message states that it is a 'multi award-winning cream without the celebrity price tag' and the Spanish one reads 'la crema más premiada de Olay. Un lujo que te puedes permitir', making clear reference to the affordable price as a persuasive resource, despite the fact that the actual price is not included. The English copy also implies that other creams are more expensive, whereas the Spanish advertisement only implies that it is Olay's best cream, but not that it is necessarily better than other brands. This study believes that although price is not directly related to the translation process, it can still affect the wording and rhetorical features of the advertising message and as a result, it will need to be taken into account when translating an advertisement. The cost of the product can also have cultural connotations. For instance, a low-price product may be seen as something positive by some cultures but it can be considered as a synonym of low-value in other cultures. Thus, in some cultures a high price can be interpreted as exclusivity, which will normally use a higher social register.



Figure 1. Olay Regenerist (Spanish)



Figure 2. Olay Regenerist (English)

Place is another component of the marketing mix that refers to the channel for the international distribution of products, or in other words, how products are made available for consumers from different parts of the world. In

chapter one, we have already seen how Pym notices how the growing international expansion of markets and distribution of products has a direct repercussion on the use of languages and translation. Although Pym refers more specifically to the distribution of messages rather than goods, it is obvious that a common language (whether it is through translation or a lingua franca) will be needed to successfully circulate products on a global scale. For example, as specified in job descriptions, employees from global distribution platforms such as the Spanish fashion company Inditex, normally have to speak at least one foreign language to communicate with the global chains spread around the world. As a result, language becomes a key tool in the running of a global company. Furthermore, Chiaro (2004: 313) points out how the technological advances of the global era have given producers the opportunity to establish direct contact with their consumers by making products available on the world wide web. Consequently, it is my hypothesis that marketers most commonly turn to translation to facilitate the purchase process to buyers from different cultures and at the same time to establish direct contact and a two-way communication process with global customers.

The product category alludes to the goods and services that are made available for consumers in the global market. The product is indeed a key factor in the marketing strategy decision making as it is what the brand<sup>39</sup> is trying to promote (Bassat, 2009: 59). Due to the global circulation of goods, the number of products available in the market has increased considerably and the mere description of their qualities is not enough to stand out in such a competitive market. Thus, emotions<sup>40</sup> are used alone or in conjunction with informative content to influence consumers' decisions with respect to the purchase of a product. The emotions attached to products are reflected both in the textual and visual components of the advertising message and they need to be captured when the message is translated for another target market and culture. Nowadays, as López Vázquez (2006: 1) suggests, people tend to express their thoughts and beliefs through objects (products), which mean that by buying a

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<sup>39</sup> Brand is defined as 'a distinctive product offering created by the use of a name, symbol, design, packaging, or some combination of these intended to differentiate it from its competitors' (Jobber, 2010: 913).

<sup>40</sup> See chapters four and five for a more detailed description of how emotions are exploited by the use of verbal and non-verbal elements in advertisements, with an emphasis on the use of universal emotions in international advertising.



certain product, consumers make the brand values their own, and that is the reason why it is particularly relevant to bring emotional ties into play to describe a product. The use of global advertising messages to address multicultural target markets leads one to think about the existence of universal emotions common to all these markets. However, De Mooij (2010: 172) explains that emotions are culture-bound for being learned 'affective responses'. This idea questions the effectiveness of marketing products with homogeneous global messages as words and images are a reflection of how different cultures express their emotions and consequently may vary considerably from one culture to another.

Furthermore, the type of product is also a determining factor for translation. To understand this point better, it is important to establish a difference between 'culture-bound products' and 'culture-free products' (Montes Fernández, 2007: 78). 'Culture-bound products' bear strong connotations of a particular culture and as a result, it is more problematic to commercialise them with a uniform global campaign and adapt one single advertising message to different cultures. For example, food advertisements are rarely standardised. In figures 3 and 4 two advertisements for Spanish olive oils show completely different approaches for two different markets: the Spanish and the British.



Figure 3. Aceites de Oliva



Figure 4. Olive Oils

The Spanish message refers to a 'merienda' with olive oil on toast as a snack, with an image which may be typical of Spanish culture but would be meaningless for British consumers. In contrast, the British message exploits the country of origin by including the sun and the sea in the background picture and simply presents the product by itself without suggesting how to serve it or in what cultural situations it may be consumed.

On the contrary, 'culture-free products' (for example, cosmetics and perfumes) are easier to market with uniform campaigns based on the assumption that it is easier to create a unique message for all global consumers as these consumers share certain universal needs and emotions, hence cultural differences are not a problem to successfully transmit a message to international consumers. This is precisely the main focus of interest of the present research: the effectiveness and feasibility to commercialise global products with standard messages in different international markets. This is the context in which translation becomes a key tool that allows the standardisation of advertising messages across different markets. However, De Mooij (2003: 6) challenges the universality of products, arguing that on the one hand, some global products are used differently in every culture, and on the other hand, products often 'reflect the culture of the home country'. For example, the products considered for this study, which belong to the beauty and cosmetics sector, are most frequently advertised with a standard message, suggesting they fulfil universal needs such as cleanness and improve one's appearance.

However, it is not rare to see how some of these products make a clear reference and exploit the country of origin as in the example below (figures 5 and 6), where the French background of the product is emphasised to exploit all the positive connotations France may have on the receivers, playing with French stereotypes to persuade the audience. Thus, although the product may use some cultural references as a persuasive resource, the usage of the product is not culture bound, whereas in the previous example, both the product (olive oil) and the usage are culturally bounded.



Figure 5. Nina Ricci (Spanish)



Figure 6. Nina Ricci (English)

The reasons why this research has centred its attention in advertisements from cosmetics and toiletries sector is partly due the nature of the source magazines used (women's magazines), chosen for the high proportion of standardised advertisements, but also (the result of a deliberate option adopted) for two main reasons. Firstly, because the products in this sector comprise a plentiful source of advertisements on an international scale, emerging as the perfect evidence of the current global advertising practice. The fact that cosmetics and beauty advertisements are very often distributed simultaneously in international publications makes them optimum material for case study in translation. Secondly, one of the considerations that affect the choice of a strategy in the promotion of a product is precisely 'the nature of the product and its market(s)' (Wilmshurst, 1992: 57). In addition, the strategy used will also depend on how competitors advertise similar products. For this reason, it is more convenient to focus on just one product area so that it can be easier to identify and analyse some specific conventions that exist within the sector and among competitors.

This research considers that promotion is the most relevant area for advertising translation. The purpose of promotion is to cover the communicative approach of a brand, and when messages are addressed to consumers from

different cultures, translation can become part of the process. However, advertising is not the only way of communication in marketing. According to Jobber (2010: 18), promotion involves the adoption of one or more of the alternatives of the promotional mix, which is adjusted to the specific needs of target markets. The promotional mix, can be divided into 'advertising, personal selling, direct marketing, Internet and online marketing, sales promotion and publicity' (Jobber, 2010: 462). This means that advertising represents only one of the possible choices to communicate with the target public, and it may not always be a desired method or it may be applied in conjunction with other forms of promotion.

Advertising messages can be distributed in different types of media (print media, television, radio, Internet). This research will pay special attention to advertisements published in the print media, and more particularly in women's magazines. Despite the lack of one single definition, this research project will agree with the description of advertising suggested by David Jobber (2010: 463): 'any paid form of non-personal communication of [...] products in the prime media'. For example, in the particular case of women's magazines, there is an expenditure all brands have to pay out to publish their advertisements in the publication, which will vary depending on the size and spatial distribution of advertisements within the magazine. In fact, these advertisements are the main, if not only, funding source that makes it viable for the type of magazine considered for this study to be published (see chapter five). In addition, magazine advertising can be considered as impersonal since face-to-face contact with the audience is not established: it is in fact open to every reader, even though it is aimed at a specific target audience.

One can conclude that the advertising message is the outcome of a whole marketing process, where a series of values, concepts and ideas are defined through verbal and non-verbal elements. Hence, the message becomes the most relevant object of study from a translation point of view; this will be explored fully in chapter five, which is dedicated to the description and analysis of the communicative process in advertising, and more particularly to messages created through words and images in the print media.

Although consumers are not overtly listed as one of the categories within

the marketing mix, this study believes that the effectiveness of advertising (and the translated copy of an advertisement) will be also determined by them, as most decisions revolve around the profile and consumer habits of the target consumers. Thus, from a translation point of view, it can be suggested that a fifth 'p', for people, could be added to the marketing mix. The objective of advertising is not only to capture consumers' attention but also to maintain contact and retain existing end users (Jobber, 2010: 3), which makes one wonder if consumers from different cultures can be equally persuaded by using the same standard communicative approach for all of them.<sup>41</sup> One should note here that communication approaches and 'information-processing' change from one culture to another as do advertising styles (De Mooij, 2010: 273). This affects the role of translators as experts of intercultural communication as they should be able to shape the content of the message in the most convenient way, taking into account advertising conventions in the target market, consumers' profiles and the goals of the advertisement. Consequently, consumers will also become a fundamental part in advertising translation and that is why it is important for the translator to know well the preferences and habits of a given target audience in another culture, which should be previously circumscribed and analysed by the brand itself.

To summarise, marketing is a broader concept than advertising. Marketing is a viewpoint, an approach focused on the product and/or consumer. Depending on the particular business circumstances and customer profile, marketing decisions and strategies taken may vary. In general, marketing objectives can be summarised as follows: to attract and retain customers at a profit (Drucker, 1999 in Jobber 2010: 3). Advertising is just one of the several communicative options available to promote a product or service. Thus, it is a tool which makes possible the fulfilment of the marketing objectives as it is a means of communication between the brand and consumers; without communication, it would be impossible to promote a product since the idea would not be transmitted, therefore it would not exist for the audience. Translation becomes a key factor in international advertising, where

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<sup>41</sup> This idea ties in with the notion of translation as intentional action, since all the roles of translation are occupied by people who intentionally create a target copy of the advertising message with a specific communicative purpose.

communication overcomes national frontiers and it is required as part of the marketing strategy. The relevance of the role translation acquires as part of the international marketing strategies will be next described, following an introduction to global advertising.

## ***2.2. Global advertising and global companies organisation***

As Dyer explains, advertising is a discipline that in one way or another has existed for centuries (1982: 15). However, advertising as we know it today originated in the seventeenth century. It evolved in different ways in different countries influenced by the socio-political circumstances undergone by different nations, therefore the history of advertising varies from place to place. Despite the unequal development of advertising in each country, what is most relevant for translation studies is the global expansion that took place in the 1950s, after the Second World War. As Maroto Ortiz-Sotomayor (2009: 131) states, global advertising arose when North American companies decided to go beyond their own national frontiers to reach other foreign markets. As it proved to be a prosperous approach, a few decades later, in the 1970s, companies from other continents started to follow the same steps in order to go beyond domestic markets and take part in the so-called global market. This process culminated in the 1990s with the opening of Central and Eastern Europe markets due to the end of Communism in these areas, facilitating the free circulation of products, creating and/or increasing competition between local and global products and even covering some market needs and generating new ones. So capitalism, globalisation and the growth in translation go hand-in-hand.

The immediate consequence of the international market expansion, was that products were available (most of the time) simultaneously in different countries for a multicultural audience. As mentioned in chapter one (section 1.4.2.), the notion of globalisation is based on the similarities across cultures and the viability to communicate with consumers with one standardised approach, despite where they come from. Levitt (1983, in Montes Fernández, 2007: 74) explains how the technological expansion and the quick and easy access to information that worldwide users experienced in the last decades of the twentieth century, allowed marketing experts to believe in the existence of

one global market where consumers have similar experiences, preferences needs and consumer habits, despite where they came from. However, there was one obvious difference among global consumers which was the language spoken. As a result, this state of affairs generated an increasing need for translation, which had a positive repercussion in the translation industry. That is, translation made possible both communication with international consumers and the distribution of goods and information; thus, these observations suggest that global advertising created new job opportunities for translators. It is therefore not surprising that advertising attracted the attention of translation scholars, which led to new research streams in non-literary translation. Hence, to some extent both translation studies and the translation industry have benefited from this new global market, which requires a global communication network.

Nevertheless, globalisation is not always equivalent to standardisation. As a matter of fact, some brands attempt to adapt their communicative strategy message fully to the tastes, habits and cultural conventions of the target market. The decision to opt for one strategy or another is made on the basis of several factors such as the type of company,<sup>42</sup> type of product, the purpose of the campaign, the status of the brand, the cultural gap among markets and the budget available for the planning and execution of a campaign (Hill, 2010: 125). Most of all, the way in which an international business is organised will have an impact on the communicative approach to consumers. The more regionally-driven a global business is (decentralisation of all marketing decisions), the more focused on the local market the message will be. Thus, the role of the translator will also change depending on how the company is organised: the role of translators will become more relevant in a company with a global organisation and centralised decisions since it will be run as if there was only

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<sup>42</sup> Following Barlett and Ghoshal's explanations (2002, in Jobber, 2010: 897), there are different organisational structures in which global businesses can be coordinated: firstly, the global organisation, where every decision and operation taken apply to the whole company worldwide, or to put it differently, all global business operations are centralised. Secondly, the international organisation, where one central office coordinates all global headquarters but decisions are generally decentralised, which means that decisions are taken by individual countries or regions. The multinational organisation, which is very similar to the international organisation except for the fact that all different headquarters sometimes run as independent businesses with mere financial links established among them. And finally, the transnational organisation tries to combine both centralised and decentralised decisions in an attempt to reduce costs and achieve a global image, taking into account local particularities.

one large global market and one global company, making communication across languages especially relevant within the own company as well as across markets. All this leads to an interest in exploring to what extent the diverse communicative strategies followed by international brands alter the role translation and translators play in international business communication. For this reason, the most common strategies used in international advertising will be next introduced and discussed, mainly from both a business and translation perspective, but with an emphasis on the contribution of translation to the communication of the advertising message.

### ***2.3. Communicative strategies in international advertising***

From what it has been said so far, it seems clear that the spectrum of strategies existing in international communication fluctuates between two binary approaches: standardisation and localisation.<sup>43</sup> Corbacho Valencia (2010: 142) lists a number of strategies commonly used in international advertising: firstly, the standardisation of the whole marketing campaign resulting in one standardised advertising message for all markets. For instance, advertisements that are (nearly) identical across all markets, which may or may not require the translation of the linguistic component. Secondly, the localisation, or differentiation (De Mooij, 1998: 24), of the marketing strategy in accordance to the particular characteristics of each market, resulting in a message that reflects cultural differences. Lastly, there is a third possibility quite often used: a mixed approach between standardisation and localisation that can be summarised in the phrase 'think global, act local' (Montes Fernández, 2007: 77). The message is neither completely standardised nor localised; this mixed strategy also suggests the existence of different degrees of standardisation, and consequently of localisation.

These strategies shall now be explored in more depth; it is crucial to highlight the fact that the scope of the definition of standardisation and localisation from a business perspective must be differentiated from the one suggested from a translation perspective in order to avoid any misinterpretation.

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<sup>43</sup> Other terms can also be found in business books as synonyms to 'localisation': for example, 'differentiation', 'adaptation' and 'customisation'. In translations studies 'localisation' is sometimes used as a synonym of 'adaptation'. This lack of homogeneity in the terminology used will be approached in section 2.3.2.



In fact, some terms like localisation, adaptation and standardisation are often used to refer to concepts with, in some cases, significantly different connotations, which generates a certain inconsistency in this field of study.

### **2.3.1. Standardisation**

Central to globalisation is the concept of standardisation, which arose from the premise that similarities in consumer behaviour across Europeans could be observed despite the use of different languages (Taylor, Miracle and Chang, 1994: 174). As previously mentioned, this idea was introduced by Elinder in 1961 and was one of the pillars of the globalisation theory that was later proposed by Levitt in 1983, who strongly supported the use of the standardisation strategy in the global economic system (Taylor, Miracle and Chang, 1994: 174). Elinder's observation of how European consumers responded similarly to commercial habits, gave way to thinking that it was possible to effectively target Europeans as homogeneous consumers and Europe as a single locale, thus the cost of marketing planning and execution or implementation would be considerably reduced as it would not be necessary to create one individual campaign for each country.<sup>44</sup>

The complexity about standardisation lies in the difficulty to define its limits within the scope of an advertising campaign. Onkvisit and Shaw (1997: 584 in Montes Fernández, 2007: 75) affirm that a standardised campaign is the one that is virtually unaltered in all countries where it is released, with the exception of translation, if necessary.<sup>45</sup> Thus, in most cases, linguistic differences would be the only impediment for the execution of an international standardised campaign with a uniform message for all markets. Thus, from this perspective language is the only divergence among cultures, hence, the only problem when implementing an international campaign. Along the same lines, and from a marketing perspective, standardisation is defined as 'an international marketing strategy for using essentially the same product, promotion, distribution and pricing in all the company's international markets' (Jobber,

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<sup>44</sup> The marketing planning refers to 'the process by which business analyse the environment and their capabilities, decide upon courses of marketing action and implement those decisions', to subsequently put them into action in the implementation process. (Jobber, 2010: 59).

<sup>45</sup> We can assume that here Onkvisit and Shaw only mean the translation of the verbal elements.

2010: 921), which means that standardisation is understood as the homogenisation of the whole marketing mix and consequently, there is an homogeneous message for all markets. That is to say, target consumers from different cultures are addressed with one standard message that may or may not be translated. More precisely, Jobber (2010: 886-890) remarks how standardisation is a desirable strategy because it provides a uniform brand image and low-cost marketing, adding that the exercise of standardised advertising is only expected to continue incrementing.

Nevertheless, Dunn's proposal (1976: 52 in Corbacho Valencia, 2008: 6) on standardisation seems to be much more flexible, suggesting that the standardisation strategy does not mean that every aspect of a campaign is identically applied to all international markets. Dunn mentions that an international standardised campaign should at least keep one of the fundamental stages of the campaign common to all the international markets, whether it is the strategy, the execution of the message (form and content) or the verbal and non-verbal language used. For example, an international campaign could keep the strategy and execution in all countries but not the language, or it could use the same marketing concept in all markets but execute as many different advertising messages as markets.

Hence, Dunn's perspective does not only limit standardisation to a mere linguistic translation but also admits other extra-linguistic changes (for example, image and layout). Valdés (2004) also agrees with the possibility of standardising only some parts of the communication strategy based on De Mooij's (1994) ideas on international marketing communication strategies, which shows that not all the variables (product, brand and communication model) are necessarily standardised in all campaigns.<sup>46</sup> This is a much wider view of standardisation, which actually implies standardisation and localisation can coexist in an advertisement, considered to be a middle point between the localisation and the standardised strategies. According to Montes Fernández

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<sup>46</sup> De Mooij (1994 in Valdés Rodríguez, 2004: 75-77) suggests the existence of four communication strategies in international marketing. The standardisation of the product, brand and communicative approach; the standardisation of the product and brand and the adaptation of the advertising message to every target market; the standardisation of the campaign and the adaptation of the product and brand; and finally the adaptation of the product, brand and communication strategy to every individual market.

(2007: 70), this is a mixed approach commonly now as 'pattern advertising'. For example, it is very common in beauty product international campaigns to find a product that follows a very similar communicative approach in different countries, with the same slogan but with modifications to the accompanying text and images. Particularly when celebrities advertise the product, they tend to be replaced by national celebrities or well-known world celebrities that the audience can easily relate to. Then there is a universal concept materialised in a source text or a draft that may function as a starting point for the posterior modification of linguistic and/or visual elements of the message.

The aforementioned viewpoint suggests the existence of different standardisation degrees; the most extreme representation of standardisation means advertising homogeneously the same product, under the same brand name and with the same marketing strategy (Duro Moreno, 2001), that is, the exact same message is used for all markets. At the other end, messages in which both linguistic and visual changes apply, thus the target message is considerably different from the source one, yet they still share a common creative concept. Nevertheless, to better explain and exemplify this idea, the present study considers that it can be more convenient to draw a line between standardised campaigns from a formal point of view and from a functional point of view, as Raaij (1997 in Corbacho, 2008: 11) proposes. This division will help to better understand the notion of standardisation from a translation perspective, and identify different degrees of standardisation that will carry different implications for the role of the translator.

From a formal perspective, the standardisation of a campaign means that an advertising message,<sup>47</sup> (resulting form of the marketing process) is executed with a uniform content and layout design to all international markets. Standardisation in global commerce is primarily possible due a prior internationalisation of the advertised product, which involves designing a product that is as neutral as possible (Arevalillo Doval, 2004: 33) 'to minimize the problems of later distributing' and advertising the product to individual markets across the globe (Pym, 2004: 31). In addition, the production of a homogeneous message is facilitated in turn by the elaboration of an

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<sup>47</sup> The advertising written message (text and image) will be fully described and analysed in chapter four.

internationalised source message from which the target text can be more easily translated, when the amount of textual content goes beyond the name of the brand and/or the product. The internationalisation of the message seeks to avoid any cultural reference to facilitate the applicability of such message in different markets. According to Pym (2004: 57), internationalisation makes sure the existence of translation equivalence as cultural content such as humour or idiomatic expressions are avoided as much as possible, with the result that a fairly literal translation can become feasible.<sup>48</sup> This means that internationalisation provides the initial instructions for the creation of the source and target texts in order to ensure equivalence (Pym, 2004: 35).<sup>49</sup> Therefore, the message is as decontextualised as possible (De Mooij and Keegan, 1991 in Bueno García 2000: 118) and all cultural differences are reduced to a linguistic problem. Indeed, Jobber (2010: 890) notes how rare it is to create a fully standardised advertisement for all markets that does not require any linguistic modifications.<sup>50</sup>

It is clear that the formal standardisation generally implies the desire to keep messages as uniform as possible in the global market. Consequently, it is mainly the linguistic content that often needs to be changed to adjust to the target audience since visuals are commonly kept as in the source copy, although slight format changes may be necessary to adjust to legal restrictions or particular requirements of the target market. Some translation scholars suggest that there are various degrees in the linguistic translation of standardised advertisements, which implies translations that may be carried out literally or not, partially or completely depending on the circumstances and requirements of each advertisement.<sup>51</sup> Hence, in formal standardisation, the translators' role is restricted to pure linguistic translations and any visual aids included in the message are not considered as part of the translation project and consequently beyond the traditional translators' domain of knowledge (language). However, the conventional translational process from source to

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<sup>48</sup> Translation equivalence is understood in this context as linguistic correlation between a source and a target text.

<sup>49</sup> However, this is still an arbitrary form of equivalence, since it is dependent on whatever limitations are established in the internationalisation process.

<sup>50</sup> This is the most extreme form of standardisation; the exact same content is used in all markets and no translation is needed.

<sup>51</sup> Smith and Klein-Braley (1997); Bueno García (2000); Duro Moreno (2001), Valdés Rodríguez (2004).

target text evolves into what Pym (2010: 123) describes as a 'one-to-many' translation procedure 'that goes from an internationalized version to many target-language versions simultaneously'. Although the translators' task is simplified due to the existence of a culture-free source text, the creation of such an internationalised copy may also need the advice from expert linguists to identify and leave out culturally problematic features from the message that is being internationalised. This approach can be mainly found in perfume and accessories (for example, jewellery and glasses) advertisements from well-known international brands and often cult brands,<sup>52</sup> where the product and its name and/or the name of the brand becomes the centre of attention.

Meanwhile, standardisation from a functional perspective is based on the adoption of a common purpose and campaign concept for all international markets that is implemented with a different form in each market (Corbacho Valencia, 2008: 11). From this definition, one can make the following observations: firstly, functional standardisation can only become relevant for translation if it is assumed the existence of a draft or source message, that may or may not be an internationalised copy, since an absence of a source message would misrepresent the essence of the translation activity; and secondly, if there is a source text on which an array of linguistic and visual modifications are made in order to create a target message that suit local needs, then the borderline between standardisation and localisation is blurred. Furthermore, this approach to standardisation means translators may have relatively more freedom to modify the message and adjust the advertisement to the target culture and market diversity. Moreover, the translators' task may not only be limited to linguistic transfer as it may also involve a variable amount of creativity.

Nonetheless, as the existence of a source message is not a necessary requirement in functional standardisation, this research considers that the definition of formal standardisation is more explicit and suitable from a translation viewpoint not only because of there is an internationalised source text, but also because translation is clearly a key tool. For this reason, this research agrees with Onkvisit and Shaw's definition of standardisation, which is

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<sup>52</sup> Culture brand is as defined by Atkin (2004) as the kind of brand followed by devoted and loyal customers that has a well-defined and distinctive ideology (Coca-cola, Apple, Chanel, Nike, etc.).

particularly interesting for the examination of how the linkage created between text and image is approached when only linguistic changes apply and how images can be read differently by different cultures.<sup>53</sup> Equally interesting is to observe the strategies most commonly used to overcome any difficulty the text-image bond may create in the translation process. As a matter of fact, the use of images is another controversial aspect of standardisation (and translation) that this present research will investigate in subsequent chapters. The communicative power of images and their cultural attachment is often ignored, as De Mooij (1998: 31) suggests, marketing often thinks that any linguistic problem that translation may cause can be overcome by using images instead of words, assuming that visual elements are culture-free and universal. Nevertheless, this research will also consider in which circumstances functional standardisation (visual and linguistic modifications) could be executed by translators (see chapter five).

Even though the acceptance of Onkvisit and Shaw's definition involves that any other change than linguistic falls out of the description of the concepts translation and standardisation, this research in no way means that translators cannot deal with extra-linguistic aspects such as images; visual elements are an essential part of the advertising message, and as a result, it is important translators take the visuals into account even when only a linguistic translation is required. In fact, terms such as localisation, adaptation and 'constrained translation'<sup>54</sup> have been used in recent years in an attempt to acknowledge the extra-linguistic considerations relevant to the practice of translation in some fields like advertising translation. This research will look at the concept of localisation in greater detail in the following section to better grasp the consequences of adding and accepting extra-linguistic variations as part of the

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<sup>53</sup> Chapter four will describe the advertisement message as a compound of text and image, and chapter five will analyse a corpus of standardised advertisements pairs (in Spanish and English) where visuals are kept unaltered. The aim of such analysis is to evaluate how the overall message is affected by the use of standard images for all cultures, as well as what are the strategies used to overcome text-image problems. Furthermore, a comprehensive textual and visual analysis of advertisements from a translation perspective will be suggested.

<sup>54</sup> This term was first introduced in the translation subfield of subtitling by Tifford (1982) and eventually was applied to other fields such as advertising translation by Asensio and San Salvador (1986). 'Constrained translation' refers to the coexistence of different codes (e.g. words and images) that determine the translation practice (spatial limitations, relationship establish between text and image, etc.) (in Duro Moreno, 2001: 133) (See chapter three).

translation task.

### 2.3.2. Localisation

From a marketing point of view, localisation is based on the customisation of the product to suit the preferences of a given target market (Hill, 2009: 710), making sure that one product adjusts not only to the needs and tastes of consumers from different cultures but also to its market conventions and competitors. Although nowadays the use of the term 'localisation' is more and more prevalent, it is essentially a marketing term (Pym, 2004: 1 and 2008: 2) that has been used in different contexts and fields within translation studies, including advertising translation.<sup>55</sup> A popular definition in translation studies is the one suggested by LISA (Localization Industry Standards Association), where localisation is defined as 'the process of taking a product and making it linguistically and culturally appropriate to a given target locale (country/region and language) where it will be used'. This definition seems to be in accordance with the marketing description, highlighting the importance of adapting the product to suit the target market needs and preferences. However, LISA's definition considers translation as one inherent tool of localisation, whereas in business studies translation is not considered as an essential part of the localisation strategy.

Within translation studies, Pym is certainly the scholar who has researched this area most in depth. He defines localisation as 'the adaptation and translation of a text [...] to suit a particular reception situation' (2004: 1), which means that the message is altered both linguistic and extra-linguistically to suit the so called 'locale'<sup>56</sup> or target market. Pym (2010: 121) points out that localisation goes beyond traditional translation as it demands other kind of technological and marketing knowledge, and as a result, translators need to be skilled not only in languages but also in other non-related areas. Thus, translation is just one step in the localisation process, which is complemented

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<sup>55</sup> Note that in some fields of translation studies the term 'localisation' refers to the translation of electronic content. Hatim and Munday (2004: 113) notice that in the area of computer software a clear distinction is made between translation and localisation; although the latter concept includes linguistic translation, it also includes format and non-verbal adaptation. Hatim and Munday (2004: 113) also point out that in other fields, such as business, localisation may be used as a synonym of translation.

<sup>56</sup> Locale 'denotes a set of linguistic and cultural parameters defining the context of the end-use' (Pym, 2010: 121-122).

by the transference of other specific cultural aspects such as currency, numeric conventions, layout, and images. Certainly, the fact that translation is part of the localisation process implies the existence of a source text, which according to Pym (2010: 125) is an internationalised source message. Although for other scholars localisation is the opposite of internationalisation (Arevalillo Doval, 2004: 33), from Pym's perspective localisation can derive from a culturally neutralised advertisement. Hence, localisation means that the whole message can be fully adapted to the target market even when there is a source internationalised copy. Thus, if the advertising campaign requires extralinguistic changes to adapt to local markets and local audiences, localisation would be the chosen strategy, if only linguistic changes apply, the message would be standardised rather than localised.

This study considers that the marketing approach to localisation<sup>57</sup> is broader than the translation one as it refers to the adaptation of the whole marketing mix to the target market. This suggests the localisation strategy generates a brand new advertisement for each market and as a result, translators cannot participate in the process. On the contrary, Pym's definition accepts the existence of a source message and the need for translation, which is the reason why this research will go along with the definition exposed by Pym. Therefore, localisation will refer to the advertising message and not the whole marketing mix.

The difference with standardisation is that localisation allows extralinguistic modifications to the message and is more clearly focused on the distinctive characteristics and tastes of the local target audience and market. In the same way different degrees of linguistic translation can be noticed in standardisation, different localisation degrees can also be identified. As Bueno García (2000: 210-215) proposes, there are indeed several alternatives for the translation of the linguistic message (as in standardisation) as well as there are several alternatives and degrees for the translation of the visual message, suggesting visual elements might not necessarily be universal. This study considers that the obvious advantage of this strategy is that it is more prone to succeed since it has been created in accordance with the needs, tastes and

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<sup>57</sup> This study will refer hereafter to localisation from a marketing perspective as 'localisation marketing strategy'.



consumer habits of the target culture, the target market's specific requirements, the linguistic and visual resources and the legal restrictions that may apply to that specific market. All this is reflected in the linguistic and visual elements of the advertisements, which are embedded in the target culture. Hence, the consumer is more prone to positively accept the message and feel identified with the product and therefore with the brand.

However, there are also some drawbacks, for example, the localisation process of an advertisement may result in a significantly modified version, including the translation of the brand name, which may prevent the brand from achieving a homogeneous international image, especially if the product does not even share the same name in all markets. Be that as it may, it is clear that localisation tries to accentuate the individuality of cultures whereas standardisation focuses on commonalities.

### **2.3.3. International Strategy**

Finally, there is another business strategy that is generally omitted by the translation literature on advertising although it is probably what most people's idea of translating advertisements would be: the international strategy. As described by Hill (2009: 475), this strategy focuses on the local target market, however, the source message instead of being an internationalised source advertisement, is a source message previously created for a particular audience, hence for a particular culture, which probably makes it the most risky strategy to use. Thus, this strategy consists of using an existing copy of an advertisement created for a specific local market and adapting the advertisement minimally (translation or adaptation) for another international market of the brand. Presumably, the advertisement has received a good consumer response in the target culture and the brand, maybe because of the impossibility to create a brand new advertisement or maybe to minimise costs, decides to modify the one they already have. Problems may arise if the original message has cultural references, as the more cultural references it has, the more difficult will be to adjust it to the target market, and consequently the higher the probability of its failure. Nevertheless, if the source and target cultures are very similar in terms of consumer behaviour and values, it could be

a valid and economic alternative. This type of strategy would only be feasible if the needs and expectations of the target audience and markets in both cultures are similar enough or considered as universal, and/or if the market competence in the new international market is not substantial (Hill, 2009: 440).

To put it differently, the international strategy means that the source message is bound in culture since it has been created for a particular market and audience. It is relevant to keep this strategy in mind in comparative analysis of advertisements pairs as at times it may be virtually impossible to differentiate whether the messages comes from a internationalised copy or not. Perhaps the date and place of publication of both copies could serve as a guide to suggest which strategy has actually been applied, seeing that standardisation usually implies the simultaneous exposure of an advertisement in similar international publications. Furthermore, any inconsistency, loss of meaning cultural inadequacy of the message may also be an indicative that the message does not quite fit in the target market.

In essence, the use of the three above mentioned strategies (four including pattern advertising, see section 2.3.1.) entails some differences with regard to the role of translators. Firstly, localisation involves 'traditional translation plus a certain amount of "adaptation"' (Pym, 2010: 123) and implies some extralinguistic skills, which in the case of written advertising translation, means some marketing and advertising knowledge (purpose of the campaign, type of audience, competitors in the market, brand status, and so on) and being able to read, interpret and understand the importance of the non-linguistic part of the message as it can greatly impact the resulting message non-existence of a source text. For example, not considering the visuals in the translation of a formal standardised advertisement could dissociate the text and image link and as a result, mislead the target audience in the interpretation of the message. Moreover, creativity is another fundamental skill for advertising translators both in localisation and standardisation since advertising aims at persuading and getting the audience's attention.

One can conclude that translation is to a greater or lesser extent necessary in all the strategies, but above all it is essential in the standardisation of the advertisement. Even though the lack of linguistic and visual changes in

total standardisation<sup>58</sup> (transference of the exact same advertisement in all markets) suggests that it is unnecessary to get translators involved in the communication process, translators can still be needed as cultural advisers and play a key role in the creation of the internationalised copy of an advertisement, where similarities across markets and customers are highlighted. There is high need for avoiding cultural references and communicating a homogeneous message; but of course different languages cannot be avoided, which makes translation essential and according to Cronin (2003: 14) 'a tool to economise a campaign'. Hence, standardisation becomes an outstanding subject of study from a translation point of view and a great source of practical examples, particularly pertinent for comparative analysis of source and target advertisements.

#### ***2.4. Standardisation: advantages and disadvantages***

Going global involves working in a multicultural environment, a reason why being able to successfully communicate with other cultures becomes an inevitable part of the globalisation process. Regardless of whether companies want to introduce or consolidate their products in international markets, the selection of a strategy to plan and implement a campaign is not a random decision; there is generally a strong reason behind it that makes the balance of priorities lean towards the strategy that is thought to be more effective, taking into account extra-linguistic factors such as the product, the target audience, culture and market, marketing objectives and the budget. All these factors shape the text and image of the advertising message and determine the necessity to translate or adapt it.

The last determining factor listed, the budget, will induce the company in many cases to opt for a certain communication strategy, which might not always be the most appropriate option. Obviously, the creation of one advertisement for each market is more laborious and high-priced for the company (Arevalillo Doval, 2004: 37), which in some cases can be the reason to rule out the localisation marketing strategy. For example, if a brand has a limited budget to create a campaign but wish to have an international presence, the most convenient strategy will be to create a standardised campaign (and message)

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<sup>58</sup> Also called 'full standardisation' and 'complete standardisation'.

for all markets, which might not be the ideal strategy but it seems adequate given the financial circumstances. In any case, all communicative approaches have a common goal: international market expansion. Likewise, they all have advantages and disadvantages depending on how, when, where and why they are being used.

Despite being one of the most popular strategies used in international advertising, standardisation is often criticised and its effectiveness put in doubt in both translation and marketing studies. Questions revolve around the possibility to ignore market and cultural differences and communicate with global consumers with one global (similar or identical) message, founded upon the belief in the existence of a mass culture that makes it possible to address a global consumer.<sup>59</sup> On the whole, there are more scholars and professionals who question the effectiveness of a standardised approach than the ones who support it without finding any faults with the strategy. Montes Fernández (2007: 76-77) suggests a complete standardised campaign has more chances of risking failure than a localised one and it could have a negative impact on the global image of the brand. This idea is reinforced by De Mooij (1998: 5), who states that it can be demonstrated how users actually prefer, and can get involved more personally, with a product advertised with a localised strategy than a globalised one. This idea is endorsed by the fact that consumers' buying decision is mostly emotional, in particular with inexpensive products and emotions are culture-bound.

One can then say that since standardisation ignores all differences across markets and cultures the actual consumers' needs cannot be understood. Maroto (2007: 24-25), following Wilkins' approach (2002), emphasises that there is a vast number of market and consumer differences that shape an advertising message. Firstly, market variables such as the economic situation of a market, local regulations, local media preferences, market segmentations and existing competitors; and secondly, market segmentation will vary from country to country in relation to their culture, their particular way of communication and their relationship with the brand.<sup>60</sup> All these

<sup>59</sup> See chapter one for an extended review of global culture.

<sup>60</sup> Jobber defines market segmentation as 'the process of identifying individuals or organizations with similar characteristics that have significant implications for the determination of marketing strategy'.

considerations suggest that reducing all differences among cultures to a matter of linguistic transference may seem a utopia, even when an internationalised message is created. In fact, Usunier (2000: 463) affirms that the internationalisation of a message and subsequent translation does not guarantee that it will be correctly interpreted by all markets. Thus, in international campaigns, it is fundamental to understand that consumers come from different cultural backgrounds and therefore, using one single communication approach for all of them may not be effective.

Conversely, it cannot be denied that standardised advertisements have been widely used (and still are in use) by companies since the global markets expansion two decades ago, which presumably means that it is indeed effective or at least profitable for the companies. Standardisation is actually an extremely common practice in some product areas like cosmetics, something that may be due to what De Mooij (1998: 5) suggests: 'global markets are products, local markets are people', implying that standardisation focuses on the product rather than on the target audience. Thus, standardisation becomes a relatively easier way for brands to increase their presence in several international markets, mostly thanks to the internationalisation of the advertising message, which makes it ready to be distributed in several markets by simply translating or adapting the content of the message. In consequence, costs of advertising campaigns are considerably reduced (the fewer changes, the lower the cost) and as a result the brands increase profit. There are also further clear advantages such as the simplification of the whole marketing process. Then, campaigns across international markets are quicker to create and release and the brand image is more consistent across cultures. This approach is particularly convenient in the current society, where lower transport costs allow consumers to travel regularly, meaning that travellers can easily identify a brand wherever they are (Maroto Ortiz-Sotomayor, 2007), and thus the brand has an international homogeneous image.

From all the above mentioned considerations, it can be concluded that standardisation will not always be the most suitable approach. The appropriateness of standardisation results from the consideration of a few factors: the type of product (Montes Fernández, 2007: 78), the proximity of the

cultures and consumers involved in an international campaign and the size of markets (Brooks, 2000 in Pym, 2004: 10). Thus, the more culture-free products are, the easier it will be to standardise the advertising message for them (De Mooij, 1998: 27). This idea suggests that cosmetics, toiletries and perfumes are considered to be culture-free, hence the abundant standardisation of campaigns in this sector. As an example, the majority of perfume advertisements are identical in all markets. The same text (if any) and image are used to advertise a product globally.

The cultural and market distance among consumers in all international markets of a brand is also an important element that will facilitate or hinder standardisation. The more similarities among cultures, the easier it will be to find common needs and resembling consumer behaviour. For example, more similarities regarding consumer habits, lifestyle and tastes can be found between two European cultures like the Spanish and the British, than between European and Asian cultures. Another factor that must be considered is the size of the market since, according to Brooks (2000 in Pym, 2004: 10) the bigger a market is, the more prone it will be to localisation as the budget is usually less restricted, which means that the budget is the ultimate factor that influences the marketing strategy. Thus, as it has been previously said, the use of standardisation may not be an indication of proximity among cultures or that a product is culture-free product, but an indication of a low budget. In this case, the use of standardisation can be considered inappropriate and its effectiveness questioned. Translation then would become a mere tool to cut down the cost of the campaign, which in the worst case, could lead to the misinterpretation of the message, the failure of the campaign in some (or all) countries and therefore it could fail to accomplish the objectives of the brand. Finally, legal restrictions may also difficult or impede the implementation of standardisation, at least in its most complete form. As a consequence, it might be necessary to alter the layout or content of the message as it may be hard to create a standard design that suits all national legislations.<sup>61</sup>

All the aforementioned considerations confirm that only the correct sum of factors will make standardisation effective. This research study will examine

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<sup>61</sup> See also chapter five.

all standardisation degrees in detail based on a corpus consisting of standardised advertisements pairs from international campaigns released in Spain and the UK (see chapter five). All advertisements compiled for the corpus have been collected from similar international magazines and they advertise the same product with a very similar, if not identical, message. Hence, there is no doubt that all advertisement follow a formal standardised approach. However, price and place standardisation cannot be estimated as it is beyond the scope of this research.

The reason why this research centres its attention on standardisation is in view of how its suitability and effectiveness has been questioned in cross-cultural communication. Localisation is always seen as the ideal approach in international advertising because it makes use of more resources to adjust the advertising message to the target audience and culture; but using a homogeneous message for all markets challenges the existing cultural differences among them. Additionally, one of the issues that has been more debated from translation studies is the assumption that the whole layout and images do not carry any cultural meaning and can be kept unaltered in all cultures; also implying text and image are completely independent. Thus, this research will investigate the effectiveness of standardisation taking into account the fact that a message is composed by textual and visual elements, to analyse to what extent it is possible and successful to translate a text without considering the visual content of the message to ultimately determine if images and texts are independent or there is a link that can be lost through standardisation.

## ***2.5. Problematic issues in the field of advertising translation***

It is unquestionable the impact that globalisation has had on translation studies and advertising in the last sixty years, which has also contributed to the establishment of an interdisciplinary research area due to the increasing necessity to communicate across international markets. Notwithstanding, the relatively recent research work on global advertising shows some inconsistencies regarding the terminology used and the delimitation of concepts, which somehow seems to detract from all the magnificent effort made

to recognise translation achievements in this field.

When the translation of advertisements is restricted to linguistic transference, as it often happens in standardisation, there is no need to redefine the term 'translator' and 'translation'. However, it is often believed that with globalisation the role translators have in advertising has taken a new turn that goes beyond their traditional role as experts on linguistic transference (linguistic translation, cultural mediation, adaptation, creativeness and marketing knowledge) and so the terms 'translator' and 'translation' seem to be insufficient to express all the multiple skills applied to the translation of advertisements.<sup>62</sup> As a result, there is a proliferation in the number of terms suggested by scholars in an attempt to capture the versatility of translators' role. Some of the names suggested to replace the word 'translator' are: 'transcreator', 'copywriter' and translator/adaptor'.<sup>63</sup> 'Copywriter' is the actual term used in advertising which refer to the marketing experts with linguistic knowledge who create the content of the advertisements and also produce copies in other languages.<sup>64</sup> Then why would linguist experts with marketing knowledge not be called copywriters? The term 'transcreator' tries to clarify that the role of translators in advertising is not only to translate but also to create, a job ideally performed by native speakers of the target language, who give shape to the marketing message based on the commercial, linguistic and cultural preferences of the target audience. Moreover, translators can also act as cultural advisors in the creation of a culture-free internationalised message.

In advertising, the term 'translation' is commonly avoided. Instead, terminology such as 'copy adaptation', 'adaptation' and even 'localisation' is used.<sup>65</sup> Valdés Rodríguez also mentions 'co-writing', a the term coined by Harris (1983, in Valdés Rodríguez, 2004: 151), which is described as the process when two or more authors produce different advertisements copies in different

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<sup>62</sup> The role translators have in the field of advertising will be further discussed in the following chapters.

<sup>63</sup> The term 'transcreator' is suggested by Maroto Ortiz-Sotomayor (2007: 3) and Santoyo (1990 in Duro Moreno, 2001: 167). The term 'copywriter' is suggested by Bastin (1992 in Duro Moreno, 2001: 131) and the term 'translator/adaptator' is suggested by Comité Narváez and Martínez García (1997 in Duro Moreno, 2001: 129).

<sup>64</sup> In Maroto Ortiz-Sotomayor (2007: 3) and Pereira Rodríguez (2004: 12)

<sup>65</sup> 'Copy adaptation' in Cook (1992) and O'Goddard (1998), both in Duro Moreno (2001: 131); 'adaptation' in Maroto Ortiz-Sotomayor (2007: 3) and Pereira Rodríguez (2004: 12) and 'localisation' is used by Pym (2004: 14) as synonym to adaptation, translation and transformation, which are different forms to refer to the formal changes of a text.



countries but with a common concept; a definition that suits functional equivalence as it goes beyond linguistic features. Cook (1992, in Duro Moreno (2001: 131) explains how 'copy adaptation' is used in advertising with the intention to clearly state that traditional translation and pure linguistic knowledge and is not enough when working in international campaigns. This idea is supported by O'Goddard (1998, in Duro Moreno (2001: 131), who emphasises how relevant it is in international advertising to transmit the concepts correctly in both verbal and non-verbal language to be commercially successful rather than focusing on the word transference. 'Copy adaptation' can indeed be used as a synonym of 'transcreation'. Copy adaptation involves the combination of translation, visual adaptation and creativity, and is probably the most convenient way to define a professional translator who works in advertising, since it is the term in use in business and shows perfectly that the most traditional definition of translation as text transference has expanded to cover extra-linguistic elements as well. Nevertheless, it is arguable that some advertising translation projects will only focus on the linguistic transference and not on the conceptual one, for example in standardised advertisements that keep the exact same visuals across all markets.

Having considered different suggestions on terminology and the role of translators, there are a few conclusions that can be drawn from all this. Firstly, the translators' role may vary depending on the advertising project. The project may require a literal linguistic translation, the recreation of the text or the whole message, or may not require any changes at all but still need advice from translators to create a unique message for all markets or an internationalised copy. For example, 'transcreation' would then apply to standardised concepts, where creativity is part of the implementation of the conceptual idea but would leave out standardised advertisements that require literal linguistic translation. Thus, it could be more accurate to talk about the flexibility translators need to adapt to the project and perhaps update the most traditional translation definition to current practice. From this perspective all proposals attempting to describe are equally valid and should complement each other rather than invalidate one another.

Secondly, the complexity to describe the translation task in international

advertising can also be attributed to the multiple definitions that have been proposed for concepts like standardisation and localisation. These concepts were originally coined in marketing but they now allow different interpretations (for example, formal standardisation and functional standardisation) and as a consequence, the definition of translation changes with every interpretation. It is not helpful to use the same terminology in marketing and translation if the meaning is completely altered; this will only generate confusion. To illustrate this point, it is interesting to have a look at the different interpretations 'adaptation' can have. In advertising, adaptation refers to any changes executed in the message (verbal and non-verbal features) (Pereira Rodríguez, 2004: 11), which seems very close to Pym's and LISA's definitions on localisation; whereas localisation in advertising refers to the separate design of advertising campaigns for each individual international market (Montes Fernández, 2007: 77). Adaptation is actually recognised as one of the several strategies applied in translation (Valdés Rodríguez, 2004: 151).<sup>66</sup> It creates ambiguity when applied to the translation of advertisements in terms of whether adaptation is limited to linguistic translation or includes non-linguistic content as well. This research suggest that differentiating between linguistic and visual, for example, linguistic translation and visual translation, can help to avoid misinterpretations. Thus, for this study adaptation will be a tool or technique used to make the message (verbal and non-verbal) of a source advertisement suitable for an international target market.

Lastly, the limited attention marketing studies devotes to languages and translation can be another reason that can justify the existing inconsistencies in this interdisciplinary field. Valdés Rodríguez (2004: 171) points out the 'lack of feedback between advertising managers and translators', mainly because in marketing, translation is only a minuscule part of the process and the enormous commercial boost translation adds is undermined (Ho, 2004: 221). Hence, it is vital to create awareness about the relevance intercultural communication has in marketing and establish strong links between both fields (both within the translation industry and translation studies). Furthermore, it is crucial to avoid confusion and ambiguity with respect to terminology as it could complicate the consolidation of translation in the field of advertising. It is fundamental to agree

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<sup>66</sup> This concept will be defined in chapter three.

on a homogeneous terminology to further foster research progress in this field. Defining the role of translators is also essential to set the limits of their job in an advertising campaign and to provide specific training that fulfils the needs of such job.

## **2.6. Conclusion**

From a theoretical point of view, it is fairly complex to link two fields of study that have an innumerable list of publications, hypothesis and approaches. It is a question of delimiting the precise area in which both disciplines conjointly operate, which in this case is the communicative process in global advertising. That is, translation makes possible international communication and advertising creates new opportunities for translators in the marketing field.

Research work in this interdisciplinary area is still in its infancy and, due to the expanding phenomenon of globalisation taking place, it seems coherent to predict that it will only become more prominent. However, it is crucial to set the limitations of the role of translators in advertising as well as the establishment of a common terminology that facilitates the consolidation of linguistic experts as part of the marketing campaign creation process. The alternatives in international advertising are basically reduced to the creation of a new campaign for every market, the localisation of the campaign to the target market and the standardisation of the campaign. The first alternative is out of translators' scope due to the absence of a source message. However, visual and linguistic translation becomes a key tool in localisation and standardisation. While standardisation identifies and accentuates the commonalities global consumers have, localisation approaches the dissimilarities across cultures. As previously discussed in this chapter, both strategies have advantages and disadvantages for advertising, although localisation is always considered more appropriate from a translation point of view for taking into account cultural aspects.

Another matter raised in most translation studies is the fact that the advertising message is composed by different elements, text and images in written advertising, which generate new visual-textual relations that also needs to be considered in the translation of such messages. Furthermore, the

translation process is restricted by spatial and other limitations in the layout of the advertisement. All this points to the conclusion that translators must take into consideration the visual component of an advertisement, and as a consequence, they need to learn how to read and interpret all relevant information non-linguistic content may communicate. Yet it is interesting to observe how standardisation tends to keep the same visuals in international campaigns; this is a challenge for translators as visual-textual relations may be jeopardised and even lead to misinterpretations of the message and therefore, to an unsuccessful communicative approach. This represents a controversial area of expertise and the centre of interest for this research.

So far, the advantages and disadvantages of translation in globalisation and international advertising have been discussed. In addition, core concepts such as standardisation and localisation have been introduced, with the intention to set a context and facilitate the analysis of research carried out to date on the translation of advertisements by translation scholars, and to a lesser extent, by researchers within the field of business and communications.

### 3 Advertising in translation studies

The previous chapter has established the importance of translation in the process of globalisation and the growth of international communication, and this chapter will explore how the discipline of translation studies has reflected on this. Over the last decades, the need for transcultural understanding has become vital, and consequently, translation has emerged as a key tool to bridge cultures. In particular, global advertising has turned out to be the perfect scenario for the practice and study of translation as means of communication that facilitates the worldwide expansion of brands. As a result, in recent years, there has been an increasing amount of literature on advertising translation; some approaches have been suggested to assist translators with the challenging decision-making process, and some proposals have discussed the need to define the role of the translator and the role of translation as an activity from a multidisciplinary and multimodal perspective.

Translation as an academic subject is a relatively new discipline. In fact, until the early sixties it was not even considered as a serious domain of study (Toury, 1995: 7). Some translation scholars agree that the point of departure in the development of translation studies as a separate discipline can be found in the seminal paper 'The Name and Nature of Translation Studies' presented by Holmes in 1972, who suggested a framework of study to avoid misunderstandings and improve communication among scholars and researchers, and categorise the numerous theories and publications that had arisen since the second half of the twentieth century in the field of translation studies.<sup>67</sup> The proposed categories of product, process or function oriented studies as well as restriction by certain features such as the text-type, medium, time and a great many other areas lead one to think that not all theories are

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<sup>67</sup> Toury (1995), Lambert (1991) and Venuti (2004); Munday (2008: 5) also comments on how Gentzler (2001: 93) and Snell-Hornby (2006: 3) openly consider Holmes' paper as the foundation of the translation discipline. The main thing is that Holmes stated the aims and borders of the discipline, saying what it is that Translation Studies should (and should not) do. Holmes' seminal paper was first published in 1988 as part of his work *Translated! Papers on Literary Translation and Translation Studies*.

(fully) applicable to the translation of advertisements (Holmes, 2005: 72-76). It is important to analyse the foundational concepts to understand how they then develop in the recent interdisciplinary studies of the translation of advertising. The target oriented nature of advertising and its clear commercial purposes, make functionalism stand as the most suitable approach to this field of translation. For this reason, it is relevant to present and discuss the literature review on functionalist theories in chronological order; in such a way, it is easier to observe how, to a greater or lesser extent, early approaches have inspired subsequent proposals for the translation of advertisements. Furthermore, after introducing the general translation approaches that can be applied to advertising translation, a distinction will be made between literature on globalisation, literature published on advertising translation within marketing studies, and specific literature on advertising translation, which will introduce information from the most general to the most specific points.

### ***3.1. Traces of functionalism***

The first approach suggesting some ideas relevant to the translation of promotional texts dates back from the 1960s and is provided by Nida's view on equivalence. His theory is probably the best known approach associated with the so called 'science' of translation (Gentzler, 2001: 46). As Munday (2008: 38) points out, Nida borrowed Chomsky's theories and terminology on generative-transformational grammar and syntax in an attempt to provide the necessary aids to analyse translations in a precise and objective manner, just as if translation was a science. However, as Gentzler (2001: 49) remarks, the fact that Chomsky's theories have been widely argued about being based on observations derived from the use of language without context, may provoke some hesitations as to what extent the concepts can be accurate and reliable when applied to translation. It must be emphasised that Nida's theory, unlike Chomsky's, did not conceive texts without their cultural context (Gentzler, 2001: 52), therefore Nida implicitly recognises that language is dependent on context.<sup>68</sup> For example, the expression 'capture the unexpected' (figure 7) would probably not mean much unless we were giving a context that makes us relate

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<sup>68</sup> The relevance of context will be examined in detail as part of the communication process in chapter four.

it to a particular situation; when we know that this message is from an advertisement for a *Samsung* camera phone, the message acquires significance and is effectively transmitted.



Figure 7. Samsung camera phone

Nida proposed two translation procedures based on the linguistic notion of equivalence, not far from the free versus faithful debate (Munday, 2008: 42): 'formal equivalence', focused on maintaining the form and content of the source text, and 'dynamic equivalence' (Nida, 1964: 159), focused on the purpose and the effect the target text should have on the target reader. Taking into account that a written advertisement is a type of text mostly characterised by a persuasive tone and a high degree of creativity, where the ultimate purpose is to have an impact on the target audience, it is clear that dynamic equivalence, also known as functional equivalence (Munday, 2008: 42), is the most suitable method for the translation of advertisements, since then equivalence would be based on the response of source and target audiences. Nida (1964: 166) defines dynamic equivalent translation as 'the closest natural equivalent to the source-language message', meaning that a translation will be of good quality when the reader reacts in a similar way to how a reader of the source text would. However, Nida's 'scientific' methodology may be difficult to apply when

the aim of the translation is to achieve an 'equivalence of response' (House, 2001: 129), as there would be more than just one unique or valid version of the target text; it can never be objective and in any case it would be impossible to compare something so abstract.

Moreover, Nida's approach has some inconsistencies; for example, it can be complex to reproduce and measure the exact same effect on source and target readers who may have different values and concepts. The translation of an advertisement may neither aim at copying the exact same effect on the target readers nor reproducing the exact words of the source message, which are the alternatives Nida suggests. Furthermore, it does not state how the audience can be defined and identified and requires translators to emulate and admire the author of the source text (Gentzler, 2001: 56-57), and taking into account that the authors of many advertisements are generally unknown or irrelevant, it would be inconceivable in the translation of advertising. For Nida, translators are considered to be like an authority, which again, could not be further from the truth in advertising translation, where translators are considered as mediators between the marketing team and the audience.

On the whole, this approach somehow seems unrealistic: to make language work in an overly scientific way as if words were the same as numbers. There is no a uniquely valid result and source and target texts may not have an identical function in every culture. In addition, Nida obviates that there are many non-linguistic considerations that must be taken into account in a translation. For instance, when translating an advertisement, the layout, the image, and the audience are extra-linguistic facts that must be contemplated as they provide key information for the translation process. Nevertheless, this research considers that Nida's approach deserves credit for considering: the cultural dimension, the objectives and the audience of the translation process. As Nord (1997: 4-5) suggests, this theory is focused on the communicative process of a translation and it can be considered a turning point from previous studies and an early functionalist approach, which despite being from a purely linguistic perspective illustrated with biblical texts, considers both literary and non-literary texts and recognises translation as a cultural communicative act, where readers play a key role.



### **3.2. Functionalist theories**

The proponent of another theory that also adopts the concept of equivalence is Reiss, who developed an 'equivalence-based theory' at the very beginning of the 1970s as part of her model of objective translation criticism. Reiss belongs to the functionalist school, which originated in Germany around the same time (Gentzler, 2001: 69). The difference with Nida's proposal lies in the fact that Reiss considered translation as a communicative action delimited by temporal and contextual constraints (Reiss, 1981: 123), and as a result, translation goes beyond strictly linguistic matters. Reiss based her model on 'the functional relationship between source and target texts' (Nord, 1997: 9) and classified source texts into different text types keeping in mind such functional linkage. Initially, Reiss classified three source text types according to the different functions of the language<sup>69</sup> (the informative type, the expressive type and the operative type) and suggested translation methods for each of these text types (Reiss, 1981: 124).<sup>70</sup> One should note here that this translation proposal does not merely consider literary texts; instead, the translation methods can be applied to a variety of texts, including advertisements. Reiss's method is therefore more relevant than that of Nida, who envisages an authoritative figure behind the text; in his case, he was interested in the translation of scripture, a genre that bears the authority of a supreme being.

Due to the persuasive nature of the message, advertisements fall into the last category, the operative type. However, it must be pointed out that not all texts are easy to classify into one particular type as the forms as well as the functions are mixed. For instance, in practice promotional texts often combine the use of expressive and informative language as a persuasive resource, which creates a dilemma regarding which method should be applied to their

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<sup>69</sup> Reiss borrowed three of the functions (informative, expressive and operative) from Bühler's organon model (Snell-Hornby, 2006: 84).

<sup>70</sup> The translation methods suggested for each text type, as described by Pym (2010: 47), are the following: firstly, an informative text should focus on the content of the message whilst offering an acceptable form. The translation method suggested by Reiss is 'translation according to the sense and meaning' of the source text (Reiss, 1981: 127). Secondly, an expressive text should focus on the form of the message, although the content still needs to be correct. The translation method suggested by Reiss for expressive texts is 'translating by identification [...] with the artistic and creative intention' of the source text (Reiss, 1981: 128). Thirdly, an operative text should focus on both the form and content as it seeks to induce a particular response from the readers. 'Adaptive translation' (Reiss, 1981: 129) is the method proposed by Reiss in this case, that is, the source text may adapt to the conventions of the target culture in form and content.

translation. Hence, the distinction between these text types can be quite useful as long as the text can be clearly classified into one of the established text types, but if the source text combines more than one type of text, the criteria for the evaluation is not so clear. Reiss, aware of this, indicates that the function of texts does not always happen 'in their pure form' (1981: 124) and that in some cases it is impossible or undesirable to accomplish equivalence (Nord, 1997: 9). To illustrate this point, Nord (1997: 9) refers to two cases where equivalence is not possible and consequently, the typology and functionality of the text is irrelevant for translation: firstly, when the purpose of the source and target text is different, and secondly, when the target text addresses a different type of audience from that of the original text. Both exceptions are actually very frequent in the translation of advertisements, and what Reiss (1981: 131) suggests in such circumstances, is to give priority to the functionality of the target text in the target context over pursuing equivalence 'derived from source-text analysis'; in other words, the translation process will be lead by the function of the target text instead of the function of the source text. Thus, in these cases the target text and audience become the focus of attention in the translation process and the typology of the source text, one of the most important aspects for Reiss, takes a secondary role.

Reiss's work is also particularly relevant for this study for considering a fourth type of text: 'the multi-medial text type'<sup>71</sup> (Reiss, 1981: 125). Reiss explains how she came to realise translation is not limited to written words; some textual messages are created and/or supported by some extra-linguistic information provided by other non-verbal elements such as images and music, which perfectly embrace the advertising message. Even though Reiss does not provide any practical guidance for the translation of multi-medial texts, it is important she accepts that one should take into consideration both the linguistic and non linguistic features that constitute the message (verbal and non-verbal) when translating this type of text. Furthermore, this method overcomes the limitation of a word or sentence analysis (practised by preceding linguistic

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<sup>71</sup> Reiss originally named this type of text 'audio-medial' but it was replaced by the term 'multi-medial' when Spillner (1980: 75) suggested the latter would be more appropriate as it also includes texts that have visual aids but no 'acoustic elements'. (Snell-Hornby, 2006: 84). Reiss (1981: 125) claims that in some cases there is some information that is relevant for the translation process 'supplied by a sign system other than that of language', such as images.

approaches) and bears in mind the function of the text, the communication process, the process of translation itself, and not only the translated text but the original as well. All this points to the conclusion that Reiss's work can be seen as a step forward in the theory of advertising translation.

Apart from Reiss's proposal, there are several approaches coexisting within the functionalist school that can be equally useful in advertising translation. In fact, Reiss theory is the basis of another functionalist approach, 'skopos theory', which was introduced by Vermeer in the 1970s and further developed and defined in a cooperative work between Reiss and Vermeer in the 1980s.<sup>72</sup> For them, the term skopos, which is from the Greek for purpose, or goal, is the key point in deciding what translation strategy and method should be followed (Pym, 2010: 45). Skopos theory considers translation to be a communicative performance with a clear purpose in the target culture that is subject to the rules of coherence and fidelity. As described by Munday (2008: 78), the coherence rule reads that the translated text must make complete sense for the target reader, and the fidelity rule indicates that there must exist some degree of relation or coherence between the target and source texts. Nord (1997: 32-33) further clarifies that the fidelity rule is dependent on the coherence rule, and implies both source and target texts should keep some kind of association determined by the translation decisions taken in accordance with how every individual translation project is interpreted. For, example the purpose of the translation of an advertisement can be to maintain the form and content of the source text, or on the contrary, to achieve a similar persuasive effect. Hence, the purpose of the translation, which will be focus on the target text and culture will determine the relation between source and target texts.

Both rules are suitable for the translation of advertisements due to the highly cultural content and the relevance of adjusting the message to the cultural norms of receivers and the conventions of target markets. As a result, since the skopos is what determines everything, any translation strategy will be valid as long as it fulfils the purpose of the translation project. However, it is also important to consider those advertisements that intentionally do not sound

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<sup>72</sup> It must be noted here that most of Reiss and Vermeer's work is written in German and since there are no translations available in English or Spanish, this information has been primarily accessed through the work of other translation authors: Lambert (1991); Nord (1997); Gentzler (2001); Venuti (2004); Snell-Hornby (2006); Munday (2008) ;and Pym (2010)

coherent for target readers in an attempt to exploit any rhetorical resources to attract their attention. In such cases, one can conclude that the incoherence can be justified by the end purpose of the translation. Likewise, if the translation aim is to produce a meaningful text within the target culture, adaptation and creativity could indeed be adequate strategies translators can use to accomplish the purpose of the translation, provided the existence of a source text. This is particularly interesting for advertising translation, considering source advertisements are sometimes completely modified or adapted to meet target readers' expectations and needs. To some extent, this approach concedes translators some flexibility to decide which method is most appropriate to meet the aims and objectives of the translation project as well allowing some creativity in the process of translation; translators 'may delete, change, and add information depending upon the cultural conditions and the need of the audience/consumer' (Gentzler, 2001: 71).

Furthermore, it is relevant to emphasise that the skopos theory understands translation as an action 'based on a source text which may consist of verbal and/or non-verbal elements (for example, illustrations, plans, and tables)' (Nord, 1997: 11), and as a consequence, extra-linguistic components also need to be taken into account when delimiting the purpose and evaluating the resulting translation. Reiss and Vermeer's evaluation methodology is based on the functional equivalence existing between source and target texts. As Venuti, (2004: 222-223) explains, source and target texts will be equivalent when they have the same communicative function in the source and target cultures. However, if the source and target texts do not share a common function, making it impossible to achieve functional equivalence, the principle of adequacy will be applied. Hence, adequacy refers to the successful accomplishment of the target text skopos in the receivers' context. Furthermore, since it is vital that the target message is coherent for the target reader (leaving aside exceptions when incoherence is intended), non-verbal elements, which usually are an inherent part of the message and influence its meaning, need to be considered. For example, overlooking the link between images and texts could result in the whole target message being misunderstood, meaningless or even offensive for the target audience.

The fact that the skopos is a key factor in determining both the translation strategy and the equivalence and adequacy of a target text, highlights how important it is to define the purpose of the target text prior to its translation. The purpose of the translation is frequently specified in the so-called 'commission', which means that the purpose is determined by the commissioner, defined as the person or people who want to translate the text, and the translator, who is the expert and only responsible for putting into practice the task previously agreed (Pym, 2010: 55). The concept of commission is indeed fundamental in advertising. As it has been put forward in the previous chapter, an advertisement is the outcome of all the planned and implemented work carried out by different participants taking part in the marketing campaign, among them the translator(s), who may contribute to international campaigns that require the use of different languages. Certainly, skopos theory must be credited for incorporating into translation theory the extra-linguistic context in which professional translation takes place and which provides guidance for the translator, who then will decide the best way to meet the requirements of the client(s).

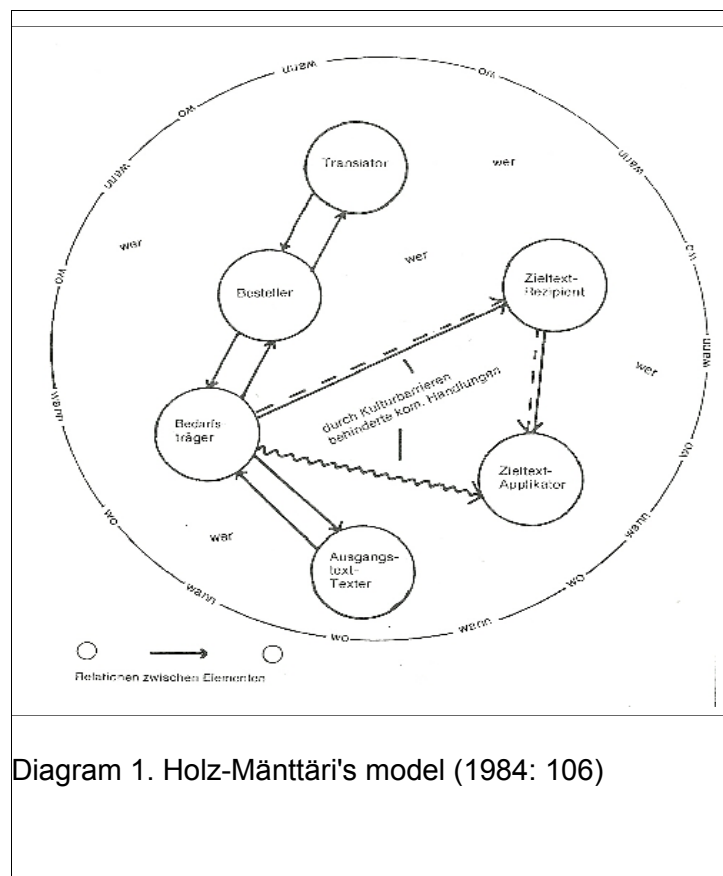
Notwithstanding, this theory does not pay detailed attention to the potential people involved in the full translation process, yet Holz-Mänttari, the proponent of another functionalist theory, the translational action model,<sup>73</sup> goes in depth into the importance of the participants by taking up concepts from communication theory and action theory with the aim of providing a model and guidelines applicable to a wide range of professional translation situations (Gentzler, 2001: 77).<sup>74</sup> Holz-Mänttari also emphasises group process and the communicative socio-cultural context in which translation happens and acknowledges the different participants that contribute to defining the purpose and limitations of the translation task. The participants are: 'the initiator', 'the commissioner', the text producer, the translator, the target text 'applicator' and the 'receptor' (2009 :119).<sup>75</sup> The relationship among participants in a translation

<sup>73</sup> The key texts for both the translational action model and the skopos theory were published in 1984.

<sup>74</sup> As with Reiss and Vermeer's work, most of Holz-Mänttari's publications are written in German therefore, information on her work has been primarily accessed through the work of other translation authors.

<sup>75</sup> The original German terms are: 'Bedarfs-träger' (initiator), 'Besteller' (commissioner), 'Ausgangs-text-Texter' (text producer), 'translator', 'Zieltext-Applicator' (target text 'applicator') and 'Zieltext-Rezipient' (receptor), in Holz-Mänttari (1984: 106).

process was illustrated by Holz-Mänttari in a diagram (see diagram 1), which clearly differentiates the role of the copywriter and the translator (see chapter two). Thus, the initiator is the person (or group) who coordinates the whole communicative process; when a different target language is needed to dialogue with the target receptor, the translator is contacted through a commissioner.



As described by Munday (2001: 78) the participants are: 'the initiator', the individual or collective who requires a translation; 'the commissioner', the individual or collective who retains the professional services of a translator; 'the source text producer', the translator and the translation agency or department; 'the target text user': the individual or collective who uses the text, for example, for didactic purposes; and 'the target text receiver', the final addressee which the translation is aimed at. Such distribution of roles is indeed extremely useful for the field of study of this project since it can help to explain the strategies followed by translators, whose decisions will be determined by the instructions and suggestions provided by the initiator and/or the commissioner. For this reason, this research suggests that in advertising, the multinational or the brand

would be the 'initiator'; the 'commissioner' would be someone who works for the marketing or advertising department; 'the source text producer' would normally be the copywriter; ideally 'the target text producer' would be a professional translator(s), although as Duro Moreno recalls (2001: 164), this is not always the case as sometimes translations are done by other professionals with good language knowledge. The user could also be whoever is implementing the campaign in the target culture or someone using an advertisement for didactic purposes; finally, 'the target text receiver' would refer to the target audience of the advertisement, for example, the male segment aimed at with a car advertisement.

Holz-Mänttari grants professional translators the authority to negotiate, alter or suggest changes that may be considered necessary as long as the changes are convenient to accomplish the agreed purpose, although in reality, translators might not have so much freedom to introduce as many changes as they would like to. Nevertheless, it is undoubtedly a realistic representation of the commercial environment that surrounds the translation industry, which shows that in the advertising field it takes more than a commissioner, a text, and a translator with absolute licence. This point may not be so relevant to certain types of translation such as literary translation, but an effective work team in the translation of advertisements, where translation is just a part of a whole marketing process, and where varied interests are in play, can be a determining factor.

A few years after the publication of the translational action model and skopos theory, Nord suggested another functional model in an attempt to improve previous proposals. Although Nord agreed with some points Reiss and Vermeer introduced, she also criticised the limited attention paid to the linguistic analysis of the source text in the skopos theory. That is the reason why Nord incorporated textual analysis into her model, 'which examines text organization at or above sentence level' (Nord, 2005). In effect, previous functionalist models overlooked the role of the source text in the translation process and the function of the target text was clearly prioritised; not only was the source text analysis imprecise, but also the target text analysis, as a result of equivalence and adequacy being measured on functional paradigms. Nevertheless, for Nord the

purpose is still a key concept, and even though the target text is given preference, the analysis of the source text has an important role as well.

More importantly, Nord provides 'the commission' with a new name, 'the translation brief', and suggests some of the contents that should be included in it (Nord, 1997: 60): 'the (intended) text function(s), the target-text addressee(s), the (prospective) time and place of text reception, the medium [...], and the motive for the production or reception of the text'. Nord stressed the importance of the translation brief as a previous step to the translation process and as a useful tool for students. It is indeed a required and very important element in the translation of advertising, so the fact that it is divided into different sections provides much more detailed information for translators. In practice, the information included in the translation brief will need to be adapted to the particular circumstances of the task and the translation field, for example, in written advertising more attention will be given to persuasive resources and the particular extra-linguistic limitations given by the medium (for example, spatial limitations and images), and possibly other considerations relevant to advertising and/or marketing. Hence, it is a beneficial attempt in the establishment of a methodology that can help simplify and guide the task of the translator. Furthermore, in an effort to systematise translation procedures, Nord also provides a functional hierarchy of translation problems to aid translators (and translation students) to anticipate pragmatic, cultural and linguistic problems that will interfere the translation process (Nord, 1997: 64-68). The idea is to supply a helpful tool in order to avoid all different types of problems; however, the downside of it is that it could slow down the work rhythm of experienced translators who make good use of their intuition, or could hamper the creative process.

In short, functionalist theories concur with the current perception of advertising translation, where the aim, together with the receivers' profile and markets requirements, usually dominate translation strategies, hence the relevance to describing in detail the aim(s) and requirements of every translation project. However, despite Nord's attempt to include source text analysis, functionalism lacks a thorough systematic textual analysis, to apply not only to the source text but also to the target text, something that makes both



the translation activity and comparative analysis difficult. For this reason, this research will also consider discourse and register analysis approaches in order to obtain a more comprehensive study of advertising translation.

### **3.3. Discourse and register analysis**

Discourse and register analysis approaches, which were developed in the 1970s and 1980s, consider translation within a pragmatic context and as a result the linguistic analysis is not only reduced to the correlation between words and sentences; discourse and register analysis pays attention to the use of language with a 'socio-political' purpose (Gentzler, 2001: 190). Thus, language is analysed beyond sentence level, as a text, as discourse, since the whole system of words, sentences and paragraphs is what constitutes the language that leads to a communication within a culture or even beyond it.

The first model for discourse analysis introduced was the Hallidayan systemic-functional theory based upon what Halliday called 'systemic functional grammar' and the three language functions borrowed from Bühler that Reiss had already previously used in her model (Munday, 2008: 90). In spite of being a good attempt to provide a complete framework for language analysis as a communicative act in a sociocultural environment, the extreme complexity of the terms used and the whole approach causes certain difficulties when being put into practice by professional translators. House, conscious of this, presented a simplified and more approachable version of the theory developed by Halliday.<sup>76</sup> Thus, House's revised model 'provides for the analysis and comparison of an original and its translation on three different levels: the levels of Language/Text, Register (Field, Mode and Tenor) and Genre' (House, 2001: 134). House (2001: 135) explains that equivalence becomes a key notion for this model and that it should be conceived on the basis of the double linkage a translation has: on one hand the relation between the translation and its source text; and on the other hand communicative conditions of the potential addressees and the bound. Different definitions of equivalence have been given from different approaches but for the functional-pragmatic model an adequate translation

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<sup>76</sup> Some of House's main works are: *A Model for Translation Quality Assessment* (1997); *Translation Quality Assessment: a Model Revisited* (1997); *How Do We Know When a Translation is Good?* (2001); and *Moving Across Languages and Cultures in Translation as Intercultural Communication* (2009).

means it is pragmatically and semantically equivalent.

Source and target language texts are analysed based on their linguistic-pragmatic functions and situations, and the evaluation is founded on both the matches and mismatches between the original and the translation. In the revised model, the concepts of field, mode and tenor (Hallidayan concepts) are grouped under the name of register. According to House (2001: 137-138), they capture the individual features and establish a relationship between text and context. The dimension of field 'captures social activity and topic' (House, 2001: 137). Tenor refers to the relationship between the addresser and the addressee from a social and emotional point of view, something that is particularly relevant to consider in the translation of advertisements. Mode alludes to the communication channel and the degree of participation allowed between writer and reader. Finally, the concept of genre is incorporated into the model and placed somewhere between the register and the textual function. Genre 'enables one to refer any single textual exemplar to the class of texts with which it shares a common purpose' (House, 2001: 137): without a doubt it is a useful category in the analysis and evaluation as it makes it possible to connect the source and/or target text with other texts that share a common purpose. For instance, advertisements often show clear references to campaigns the own brand has previously released or those of their competitors, so considering other similar advertisements can also help translators to identify the most common way to address readers or the most frequent verbal and non-verbal resources, style, layout, register, and legal restrictions for the advertising of a certain sector (the beauty industry for this study). Hence, the analysis of a corpus of advertisements can provide translators with a good knowledge of the prevailing strategies based in fact.

Furthermore, House distinguishes two main types of translation (House, 2001: 139): Firstly, overt translation, when there is a strong dependency on source cultures and users easily identify the text as a translation. In this case, translators play an important role and are visible. Secondly, covert translation, when the source text is independent from the source culture. In House's opinion, the closer a text is attached to culture, the more difficult the translation will be, and that is why translators have to apply a 'cultural filter', defined as 'a

means of capturing socio-cultural differences in expectation norms and stylistic conventions between source and target linguistic-cultural communities' (House, 2001: 142-143). Although it is a good attempt at considering the cultural aspects involved in the translation process, it is still quite subjective. In general, it could seem a good basis of source text and target text analysis for the translation of advertising if it was not that some parts of the framework seem a bit redundant and some of its features are infeasible to apply practically, especially those referring to the analysis of the recipient and the author, since most of the time they are either unknown or can only be guessed at, so the accuracy relies on unverifiable subjective appreciations.

A more recent discourse-oriented work from the early 1990s is that suggested by Mona Baker, which provides useful notions to analyse the equivalence of source and target texts at different levels: at word level, above word level as well as grammatical, textual and pragmatic equivalence (Baker, 2011: 4-5).<sup>77</sup> This implies that there is a broad interpretation of the term 'equivalence' that may go from pure linguistic considerations to non-linguistic aspects such as the function of the text within a socio-cultural context. Baker's model derives from linguistics but integrates other subdisciplines such as extra-linguistics, which studies the text as a part of a context composed of socio-cultural, historic, experimental and emotional factors, and pragmatics, which refers to 'the study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utterance' (Baker, 2011: 179). The combination of disciplines seems to be highly applicable to the translation of advertisements seeing that this type of translation cannot be divided from its context and social values. Baker makes explicit use of the habitual terminology in 'functional grammar and discourse analysis' (Munday, 2008: 94), which seem to become more complex when Baker deals with linguistic equivalence. Nonetheless, the terminology, despite being complex at times, may prove useful to explain methodologies from a didactic point of view, although it may not be so attractive when professional translators look for practical strategies and advice that can facilitate their work.

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<sup>77</sup> Mona Baker's book was first published in 1992; it became a widely used textbook in translation courses, and a revised version of the book was published in 2011 to update examples and exercises that better reflected the current situation in the translation industry.

Baker provides a detailed and well illustrated approach for comparative analysis, which is also an important part of this study, and suggests an enormous variety of professional strategies to overcome any problem translators may come across, particularly useful at word, above word level and linguistic equivalence. This model is an interesting tool due to the great deal of difficulties (textual, pragmatic, semiotics, cultural, syntactic, and so on.) that emerge when advertisements are translated, and that is the reason why it will be fully described and applied to the analysis of a corpus of standardised advertising pairs in chapter five.

### ***3.4. Interdisciplinary approaches***

In the early 1990s, all the contemporary global socio-political and economic changes were also reflected in both in the translation industry and in the translation literature. As Snell-Hornby (2006: 115) points out, there was an evident turn in the translation field caused by 'the breathtaking developments in technology and in the globalization process, which together radically changed the job profile of translators', which she refers to as the 'turns of the 1990s'. Such changes opened the way for interdisciplinary studies and since then, an increasing number of research projects have broadened the scope of the field of translation to more specialised domains such as legal, medical, technological or business translation; there is a real necessity to translate all these kinds of documents since due to the globalisation process they are in great demand. Hence, interdisciplinary translation studies started to proliferate. For example, the intensification of global communication (and translation) in international markets lead to an increasing interest in the link between translation and advertising and/or globalisation. Thus, international advertising translation is a perfect example of this necessity to bring together knowledge and approaches from other fields. Translation has made the most of the current situation of new international markets (indeed it is in progress) and has found the way to expand at the same pace as the business world does, trying to cooperate and fulfil the needs that may arise. Psychology, linguistics, pragmatics, semiotics and a great many disciplines have helped advertising (and translation advertising) to evolve and succeed.

As a result, the number of publications devoted to advertising translation began to increase exponentially during the last decade of the twentieth century up until today. Simultaneously, globalisation became a popular research area as well as the study of non-verbal communication. As a matter of fact, both areas are closely related to the translation of advertisements: globalisation sets the context in which international advertising takes place and non-verbal communication is an inherent component of the advertising message in the written media, and therefore, both areas will also be considered as part of the specialist literature review. For this reason, and following the own chapter structure of this study, previous research work on globalisation and previous research developed within the marketing field will be briefly described preceding the description and analysis of publications on advertising translation, all of which will be listed in chronological order.

### **3.4.1. Translation and globalisation**

As described in chapter one, globalisation is the turning point for transnational commercial activities and communication, and the immediate consequence is the need for languages and translation to bridge cultures. Venuti (1995; 1998) is one of the first scholars who becomes interested in the impact this phenomenon had on translation. His main concern is the fact that globalisation can lead to homogenisation and the dominance of the culture and language (English) from world power countries resulting in asymmetries and an 'unequal cultural exchange' (1998: 159). Along the same lines, Schäffner (2000), Snell-Hornby (2000), Cronin (2003; 2006) and Bielsa (2005) also highlight the prevalence of the English language in international communication, leading to an imbalanced translation production that clearly favours translations into English (Cronin, 2003: 97). One can conclude from these viewpoints that initially globalisation was seen as a threat for translation and cultural diversity, however, soon Newmark (2003) and Pym (2004; 2006; 2010) observed that although it was true that English had the status of lingua franca, translation was in increasingly high demand: a situation that Pym coined as the 'diversity paradox' (see chapter one). Both Pym and Newmark are more specific and relate globalisation to the business world and the operational structure of international companies, creating a connection with the commercial environment where advertising takes

place. Furthermore, Bielsa and Bassnett (2009) approach the effects of globalisation on the media, which is a common channel of distribution for commercial advertising. In particular, this research considers globalisation as a series of cause and effect events that have given way to an excellent international distribution platform (international printed media for this study) for the circulation of international advertisements. In particular, what is most interesting from a translation perspective for this research is to contemplate to what extent standard commercial messages distributed through international media can communicate the same meaning to customers from different cultural backgrounds.

### **3.4.2. Business literature related to intercultural communication**

From a marketing perspective, languages play a minimal role and consequently, it is not surprising to find that the number of publications related to language and/or translation are nearly non-existent. De Mooij (1998/2010; 2003/2011) and Usunier (1996/2000/2005) provide an excellent source of international marketing information in line with culture, languages and communication. Thus, De Mooij and Usunier are the main points of reference for translation scholars. The limited literature on language matters published from business can be understood as an indication of the little attention translation is paid in creation of the marketing campaign. Ho (2004: 238), quoting Anholt (2000: 274), says that the fact that translators are unfamiliar with the advertising and business world undercuts their credibility and as a result, translations are done by other types of experts, usually copywriters with a good command of the source language. International companies should be aware of how relevant it is to obtain a high quality translation to achieve a successful marketing campaign in a foreign country, but unfortunately marketers only realise the relevance of languages when they have suffered the disastrous consequences of an incorrect or inaccurate translation that has led the consumers to a wrong interpretation of the advertisement, and as a result, to the failure of the campaign and the corresponding effect on sales or the brand image.<sup>78</sup> In brief, advertising

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<sup>78</sup> Robinson (2008: 187) lists a few examples of some translation mistakes in international advertising campaigns. For instance, he mentions how the promotional slogan 'I saw the Pope' printed on some T-shirts by an American company for the Pope's visit, was translated as 'Yo vi la Papa' which literally means 'I saw the Potato'. The problem here is created by using the wrong article preceding 'Papa' i.e. 'el Papa' means 'the Pope' and 'la Papa' means

companies or departments sometimes give preference to the cheapest translation, not necessarily made by a professional translator, rather than investing a bit more in one carried out by an experienced and competent translator. Certainly, this represents an obstacle in the translation industry that can be overcome by focusing on translation specialisation in the marketing/advertising field. Thus, with appropriate training, translators can meet the requirements of international advertising communications and play an important role in marketing campaigns, in an effort to increase linguistic awareness that eventually should be reflected in the published literature.

### **3.4.3. Advertising translation**

It is clear from these observations that advertising translation has become a (not always renowned) useful communicative and business tool in the globalisation era, and that it has attracted the interest of translation scholars in view of the ever growing number of publications. Although theories on functionalism and discourse analysis can be easily applied to advertising translation, and may even include some examples with advertisements (Reiss, for instance), such theories only represent the basis for subsequent proposals that exclusively focus on advertisements.<sup>79</sup> Hereafter, several approaches to the translation of advertisements will be introduced and discussed; it is not an inventory of every single publication on the topic, however, it is a fairly exhaustive summary of the literature available in English and Spanish. An emphasis will be placed on different suggestions presented for the consideration of non-verbal components in the analysis and translation of the advertising message. This research considers that text and image are an integrated unit and as a result, the association(s) established between them cannot be ignored in the translation activity. Regarding visual components, it is essential to clarify that this chapter will simply have an insight into and discuss

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'the potato'. Another example from Robinson (2008: 187) is the phrase found in a Parker Pen advertisement 'It won't leak in your pocket and embarrass you', translated as 'no te embarazará chorreándose en tu bolsillo' which means 'It won't leak in your pocket and make you pregnant'. In this case, the verb 'embarazar' is a false friend and does not mean 'embarrass' but 'to make pregnant'.

<sup>79</sup> Functionalist theories and discourse analysis are the most common but not the only approaches in advertising translation. Some scholars like Duro Moreno (2001), Valdés (2004) and Montes Fernández (2007) also base their proposals on Toury's norms combined with functionalist ideas.

the role former studies have given to visual components up until now and how they can be complemented by incorporating visual analysis tools to advertising translation. Then, chapter four will analyse images as part of printed advertising messages and will examine different relationships that can result from textual and visual connection(s), to finally, in chapter five, describe the model suggested by this research for the translation of verbal and non-verbal, which will be illustrated advertisements from the corpus.

Back in 1985, Smith and Klein-Braley<sup>80</sup> observed how the 'prosodic, pragmatic, syntactic, textual, semiotic and even ludic' complexity of advertisements could shed light on the translation of other types of texts. Without doubt, advertisements make use of all kind of linguistic and non-linguistic resources (expected and unexpected) to approach consumers and that is precisely what makes them so interesting to examine. Furthermore, the interpretation of advertisements is context and market dependent, and the commercial purposes of the message leave no room for improvisation, that is, the choice and organisation of words and images is not arbitrary. Smith and Klein-Braley are also the proponents of five strategies for the translation of printed advertisements: 'retain both graphic and text'; 'export advertisement'; 'straight translation'; 'adaptation'; and 'revision' (Smith and Klein-Braley, 1997: 182-183).<sup>81</sup> All five strategies only refer to the linguistic components of the message since visual elements remain unaltered in all of them, implying advertisements belong to standardised campaigns where images are considered universal communicative features. It cannot be denied that Smith and Klein-Braley's methodology challenges the preservation of the relationship created between text and image, which can alter the overall meaning of the message in different ways. Thus, taking into account the special attention this present research pays to the communicative function of images as part of the advertising message, these five strategies are most suitable for the categorisation of the advertisement pairs compiled for the purpose of this study, with the ultimate purpose of testing the communication gaps created by translating the text independently from the image. For this purpose, the five strategies suggested by Smith and Klein-Braley will be fully described in chapter

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<sup>80</sup> Smith and Klein-Braley (1985: 81 in Smith and Klein-Braley, 1997: 173).

<sup>81</sup> The strategies are based on the analysis of a corpus of advertisements.



five, prior to the analysis of the corpus. It would be unfair not to mention that Smith and Klein-Braley (1997: 183) refer to a potential sixth strategy for 'independent local advertising campaigns' where texts and visuals vary across countries. Yet, they play down the importance of this sixth strategy due to the difficulty of identifying these type of advertisements and because it is irrelevant for their study.

More simplified, but likewise based on the analysis of a corpus of advertisements are the strategies suggested by Jettmarová et al. (1997: 187). Three main strategies are identified: 'total transfer', 'translation with minimum changes' ('partial adaptation') and 'adapted translation' (or 'total adaptation'), but the existence of multiple degrees between the most extreme alternatives is also pointed out. It is worth mentioning that the limits of adaptation is another problematic issue in advertising translation due to the lack of general agreement on whether visual changes are part of the adaptation strategy or not. Thus, unlike Smith and Klein-Braley, for whom adaptation is a strategy that only modifies to a lesser or greater extent the text, Jettmarová et al. accept that adaptation can indeed entail visual changes by dividing adaptation into 'partial' (limited to linguistic changes) and 'total' (extreme visual and linguistic changes); nevertheless, no further mention is made in relation to visual translation in the Jettmarová et al. methodology since all examples introduced keep visuals unaltered. Another proponent, Cómitre Narváez (1999, in Montes Fernández, 2007: 56) also suggests that adaptation can affect visuals, and adds a fourth strategy, 'creation' ('la creación'), in which visuals may also vary to obtain the same pragmatic effect as the original.<sup>82</sup> Cómitre Narváez, by including 'creation' as a possible translation strategy, agrees with the view that claims that for functionalist theories 'the ends justifies the means' (Nord, 2001: 29).

Adab (1999) centres her article on the description and exemplification (she uses a small corpus of advertising pairs) of mere linguistic analysis of advertisements, based on the strategies suggested by Catford (1965), Vinay and Darbelnet (1958) and Newmark (1988/1990) (Adab, 1999: 90). Even though Adab emphasises the relevance of a linguistic approach, she notes that

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<sup>82</sup> The strategies presented by Cómitre Narváez (1999, in Montes Fernández, 2007: 56) are: 'foreignisation' ('extranjerización'); 'literal translation' ('la traducción literal'); 'adaptation' ('la adaptación'); and 'creation' ('la creación').

leaving out visual components can lead to an unsuitable translation with a limited persuasive effect. In another article, Adab (2000: 196), reinforces the fact that 'visual elements can be just as culture-specific in the way they function as values and behaviour patterns', and advises that standardised messages can lead to misinterpretations or what Adab names 'culturally inappropriate advertising' (2000: 201) derived from the assumption of the existence of universal values. These observations clearly show the existing concern in translation studies regarding the negative consequences of approaching consumers from different cultures with a standardised message. Whereas standardisation can be an appropriate choice in some cases, this study also contemplates standardisation as a risky strategy that ignores cultural diversity.

Aware of the relevance of non-linguistic features in advertising translation, Martí Perelló and Vallhonrat Bodas (2000) introduced a model divided into four categories ('módulos'): verbal description, non-verbal description, interpretation of rhetoric resources and pragmatics (2000: 225). In this model, they attempted to give equal relevance to both verbal and non-verbal components, overcoming the exclusive relevance given to linguistic translation in previous models, and considering rhetorical features created by not only by text and images independently but also as a unit. The weakness of this method is that it does not provide any guidelines for implementing the different categories and analyse the outcome. All the same, the content distribution of this model will be used by our study to provide a systematic approach to the translation of advertisements and the analysis of the corpus. Despite the fact that the original model was designed for the analysis of television advertisements, it is still feasible to apply it to the translation of printed advertisements. Evidently, some of the ideas related to audiovisual features will be irrelevant for this study and as a consequence will not be taken into account. A more accurate description of the model will be given in chapter five.

Bueno García (2000) devotes an entire publication to advertising translation, describing the various stages of a campaign and listing and examining the linguistic parts of an advertisement. Bueno García concisely mentions the global village, but he does not go into more detail on globalisation. However, he does turn his attention to legal issues in Spanish advertising; it is

of course a noteworthy consideration to address legal matters as they can affect translation when regulations apply to the content of the message, but it is a bit vague to talk about legal issues in general as specific regulations are enforced by industries, for example, the beauty and cosmetics industries. In addition, Bueno García also deals with the translation of images: for him, images, as any other code of sign language, must be translated. Hence, a difference is established between the translation of the 'textual message' ('mensaje lingüístico') and the translation of the 'iconic message' ('mensaje icónico') (2000: 210-215). For 'textual translation' he suggests the following strategies: 'no translation', 'translation' and 'adaptation', and for the 'iconic message': 'transference', 'omission' and 'adaptation'.<sup>83</sup> This research believes that this is a remarkably interesting approach because it allows linguistic and visual modifications to different degrees, so for instance, it might not be necessary to change an entire image but only to change colours or any other details that may be offensive or meaningless for target readers. Thanks to technological advances (for example, photo editing software) these types of changes do not pose a big challenge for the advertising industry.

The name of Duro Moreno's book (2001) sounds fairly pessimistic for translators: *Advertising Translation or the Art of Going Hungry*.<sup>84</sup> Duro Moreno describes the sometimes disappointing professional reality for translators who work in the advertising industry. According to him, there are not that many advertisements that are translated as it is more common to 'adapt' advertisements, that is, it is more common to create a different message for each country (2001: 169), and in the event that a translation is required, the fact that it is carried out by a professional translator is not always the case (2001: 164). Sometimes creativity is favoured over linguistic skills and copywriters end up doing the translator's job. From this, one can conclude that the skills translators need to consolidate their presence in this particular translation field go beyond a mere linguistic activity and as a result the translator's profile should be reconsidered, and consequently, so should translation training (see chapters two, four and five).<sup>85</sup>

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<sup>83</sup> The names of the strategies in Spanish are 'no traducción', 'traducción', 'adaptación'; and 'transferencia', 'omisión', 'adaptación'.

<sup>84</sup> The original title is: *Traducir Publicidad o el Arte de Pasar Hambre*. The translation is mine.

<sup>85</sup> See also chapter two, four and five.

It can be deduced from Duro Moreno's words that he focuses on the description of 'adaptation' for two main reasons: on the one hand, to justify the use of adaptation as recreation in translation, and on the other hand, to explain adaptation is the term used in advertising to refer to translation procedures (2001: 129). In addition, he also suggests four main strategies for the translation of advertisements: 'intended foreignisation', 'translation', 'adaptation' and 'creation' (2001: 164); although visual aspects are mentioned, the methodology concentrates on linguistic translation.<sup>86</sup> Our study does not completely agree with Duro Moreno's conviction that only a reduced amount of advertisements are translated because it is preferred to create a new message for each market. Nowadays it is more and more frequent to find examples of identical advertisements with translated texts or no translation at all, so perhaps the use of standardised messages has considerably increased in the years subsequent to the publication of this book.

When Duro Moreno (2001: 133-136) alludes to the coexistence of different codes of sign language in advertisements, he mentions the concept of constrained translation,<sup>87</sup> a notion based on the fact that extra-linguistic elements can generate certain restrictions in the translation process. For example, the images and spatial limitations of a print advertisement (extra-linguistic elements) determine the volume of the text. There is indeed an entire collection of books on subordinated translation, one of which is dedicated to advertising.<sup>88</sup> This particular book on advertising translation compiles a series of articles on different areas (didactic, roles of the translators, films, and so on), among which, there is a remarkable contribution on legal matters for beauty and pharmaceutical products written by Corpas Pastor.<sup>89</sup> As Corpas Pastor (2004: 202) mentions, it is vital for translators to be informed about legal restrictions that apply to the target country because the choice of words can be affected by such regulations. In addition, legal matters may also help explain certain translation strategies when comparing advertisement pairs. This research

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<sup>86</sup> The names of the strategies in Spanish are 'extranjerización deliberada', 'traducción', 'adaptación' y creación'.

<sup>87</sup> The notion of constrained translation ('traducción subordinada' in Spanish) was previously introduced in chapter two.

<sup>88</sup> Books published by the Spanish University of Vigo.

<sup>89</sup> It becomes evident that the beauty and cosmetic sector emerges as a strong area for the study of advertising translation.

believes that this is an important matter that should be considered from a translation training perspective as well, since it influences translation decisions. For this reason, this topic will be extended with some specific examples from the beauty and cosmetics sectors in chapter five.

This study thinks that the year 2004 can be seen as an inflection point in consideration of a steady increase of publications in advertising translation literature to present. Most notably Valdés Rodríguez (2004) is the author of a volume focused on the cultural and communicative dimensions of advertising translation. Even though the subject of study is contextualised within globalisation, more attention is paid to the description of the participants and parts of the advertisement. Nevertheless, rather than suggesting several translation strategies for the whole message, the author recommends how to translate certain aspects of the advertisement: the brand name, cultural references, the medium on which the advertisement is released (format restrictions), the audience, the image and the writing system. Therefore, Valdés Rodríguez (2004: 320-361) does look at ways in which visuals can be altered by translation; for her, 'literal translation' ('traducción literal') means that the exact same images are kept, but also considers other options such as: different visual distribution; changes of image with a shared marketing concept in both source and target advertisements; visual adaptation to stereotypes; or adaptation of the marketing concept with a completely new image. The relationship between text and image is taken into consideration when she points out how current marketing tends to keep images unchanged across international markets and only textual elements are translated. Consequently, on the one hand, the translator's task is hindered when they are asked to maintain such linkage and on the other hand, both the visual-textual relations created in the original copy and the persuasiveness depending on that relationship are jeopardised (2004: 336-339). Likewise, it is interesting to observe how the typography can be manipulated to help compensate connotative loss of meaning and achieve the desired *skopos* (2004: 352).<sup>90</sup>

Valdés Rodríguez gives images a key role in translation and provides valuable advisement for translators, however, her approach is too descriptive

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<sup>90</sup> See chapter four, section 4.5 and chapter five.

and it does not provide any guidelines for visual analysis and interpretation. Valdés Rodríguez's cultural approach to translation emphasises the need to preserve the persuasive effect and/or sense in the target culture and understands adaptation, which includes addition and omission, as any visual and/or linguistic variation that fulfils the purpose of the advertisement in the target culture (2004: 181). In addition, adaptation can be also caused by legal restrictions on advertising (2004: 199),<sup>91</sup> and by advertisements being deeply rooted in the source culture (2004: 193-194), in which case creativity would be part of translator's profile in this field, blurring the borderline between translation and copy-writing. Bearing in mind the functionalist view on translation, creation is a possibility as long as it keeps sight of the original; in other words, the existence of a source message in another language that can guide translators to create new copy.

Valdés Rodríguez co-edits with Adab another volume on advertising translation that is in line with the globalisation phenomenon and comprises an array of contributions from translation and marketing scholars working with different language pairs. De Mooij (2004: 179), with a marketing background, warns against the negative consequences that could result from ignoring culture, persuasive resources and 'consumers' needs' in the translation of advertisements. She states that visuals are an important part of advertising and that while some cultures may convey an idea visually, other cultures may use words to express the same idea (2004: 196). This means that the communicative value of images should not be underestimated in international advertising and that the connotative meaning of images can well be used as another translation strategy. In relation to the role of translators in advertising, De Mooij (2004: 196) supports that translators should work hand in hand with the rest of the advertising team, not only translating but also advising on cultural issues in both source and target languages. From these thoughts one can gather that the translators' profile on advertising translation lacks a clear description in terms of responsibilities and skills requirements, which need to become clearer to be able to adapt translation training to such conditions.

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<sup>91</sup> Valdés Rodríguez's reference to legal restriction is fairly unspecific by reason of using a variety of advertisements from different sectors: drinks, cars, cigarettes, jewellery, cosmetics and beauty.

Munday (2004: 201-202) similarly claims that translators not only need linguistic skills but also some degree of marketing and advertising knowledge. He mentions that a common strategy used in advertising to avoid linguistic problems, is to create advertisements with a minimum number of words (only the name of the product and/ or the brand, and possibly a slogan that does not even need to be translated) (2004: 204); thus, the brand relies completely on the universal communicative power of images, ignoring the skopos of the message in the target culture as well as the needs of the target audience and the particularities of the target market. Hence, the interest in analysing the connotative meaning of the visual component in standardised advertisements in transcultural communication.

Munday remarks the importance of taking into consideration the 'link between the visual and the word' (2004: 211) and encourages further study on the matter from a multidisciplinary approach. It might be concluded from this that researchers have realised the relevance of visual aspects and the insufficient tools and/or knowledge translators have to work with images. Torresi (2004: 270) explains that the multimodality of advertisements does indeed increase the complexity of the translators' task because they deal with both connotative words and images in the same message, which needs to be study as a compound of both.<sup>92</sup> In the same way, and according to Ho, one should not forget that translation facilitates the functioning of international advertising, and as a result it can be considered a 'key commercial activity' (2004: 221) but translators still need to win credibility and respect in the marketing field because they are considered as strangers to the advertising world (2004: 239). The interdisciplinary nature of this type of publication, gives scholars who work in different aspects of advertising translation the opportunity to share their findings and identify problematic areas that require further examination. This study believes that communication among researchers is vital to move towards a more comprehensive and truly study of advertising translation beyond the limitations of any particular language pair. Certainly, comparative analysis between a source and target language is essential to investigating more specific cultural issues, but there are other general aspects, for example, the role of translators, translators training, marketing/advertising information, and visual

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<sup>92</sup> This idea is also described in Torresi (2008), see chapter four.

and textual analysis methodology, that equally apply to all languages and therefore need to be approached from a more general perspective.

Another author that tries to bridge advertising and translation is Maroto Ortiz-Sotomayor (2006; 2007; 2009), who describes the foundations of international marketing and advertising in a way that it is accessible for translators; he takes into consideration some previous approaches in advertising translation that are in accordance with a functionalism perspective, but fails to provide examples that illustrate his points. In all his articles, Maroto Ortiz-Sotomayor supports the fact that translators working in advertising need creative skills to play with language and persuade targeted consumers, and also cultural awareness of both source and target cultures. Moreover, he shows that marketing concepts can be perfectly related to translation theory since there is a common ground in international advertising: communication. In the same way, Montes Fernández (2007) focuses her attention on the strategies used in international marketing to communicate global values through the standardisation of advertising messages. Thus, standardisation is outlined as a field of study where linguistic translation is the most common strategy to adjust the message to different countries. Based on Toury's norms,<sup>93</sup> Montes Fernández lists a series of restrictions that determine the choices translators make, among them: cultural values, legal restrictions, marketing issues, textual conventions and visual-textual relationship (2007: 152). Obviously in standardisation some of these restrictions (cultural values, visual-textual relationship) are ignored. The author concludes that marketers should not ignore the connotative meaning of images and as a result, more credit should be given to the cultural adaptation of images. In this respect, De Pedro Ricoy (2007: 9-15) believes that the fact that international advertising greatly relies on visual communication (assuming images are universal) can be a challenge for a translators due to the limited use of text. Thus, if translators seek to establish themselves in this area, they should be able to respond to the needs of marketing communications and provide expertise not only on linguistic subjects but also on visual aspects. In short, translators need to market themselves as

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<sup>93</sup> Toury (1995: 53) explains that translation as a cultural activity involves a decision-making process guided by a series of norms, some compulsory, others optional, which will be described in chapter four.



experts in communication, and that involves knowledge beyond just words.

On balance, one can safely say that one of the main concerns for scholars is the multimodal nature of advertisements. Since translation has traditionally been focused on linguistic transference, the difficulties revolve around the study of non-linguistic elements. For example, Hu Yuan (2007: 78-79) suggests five strategies for the translation of non-linguistic elements based on functional equivalence. The first strategy is 'foreignization', which means the image is kept as in the original granted that there are no possible misinterpretations. When the source images could mislead the audience there are several options: to write further words ('amplification'); to include an explanatory note ('annotation'); to replace the original for a functionally similar image ('substitution'), or when none of the previous strategies are possible, to explain the meaning with words ('paraphrasing'). All of these points to the conclusion that visual elements can function in the same way as words, as it is possible to list similar translation strategies and combine both sign systems to create a meaningful message for the target audience. The combination of textual and visual components in the translation process, can compensate for cultural gaps (visual or textual) and solve some translation problems that often occur in standardised advertising.

Yuste Frías (2008: 143) introduces a new concept created in the University of Vigo that aims to study jointly more than one sign system: 'paratranslation' ('paratraducción'). The main idea behind this theory is that the meaning of a multimodal text such as an advertisement results from the undivided combination of two or more codes; hence, the meaning of the text is altered by the non-linguistic elements included in the advertisement. For this reason, Yuste Frías (2008: 146) supports the need for visual analysis training in translation and consequently, the need to reconsider the role translators play in advertising. Likewise, Smith (2008) examines visual persuasion in advertising and questions the universality of images. According to her (2008: 47), international marketing has two choices to approach visual content: to 'neutralise the context of the advertisement' or to 'exploit the country-of-origin effect'. However, it makes one wonder to what extent the context and extra-linguistic components of an advertisement can be completely neutralised. Smith

(2008: 51) remarks on the importance of using images as a marketing strategy to provoke certain emotions in the audience, and she adds (2008: 54) that the layout should also be taken into consideration as it imposes a 'reading path through the advertisements' that could vary across cultures.<sup>94</sup> Smith (2008: 57-58) concludes that the cultural knowledge translators have is definitely interesting for international advertising, but needs to be ready to adapt their competences and skills to the requirements of the ever changing world of marketing. From these facts, one may conclude that translation studies also need to be prepared to actively reflect the continuous changes taking place in international advertising communication, and the most appropriate way to do so, is by establishing direct contact with the marketing field.

Another study conducted by Corbacho Valencia (2008; 2010) analyses standardised advertising as opposed to adapted advertising.<sup>95</sup> For him, one of the elements more prone to be standardised are the images of an advertisement and the elements more prone to be culturally adapted are the words (2010: 7). Corbacho Valencia's definition of standardisation degrees coincides with the different categories described in Smith and Klein-Braley's model. Thus, standardisation keeps visuals unaltered and all variations are linguistic; at one extreme, 'total standardisation'; standardisation with variable information, for example, contact information; standardisation with slogan may or may not be translated; and at the other extreme, standardisation with linguistic content that goes beyond the slogan (2008: 14-17).<sup>96</sup> This present study considers that the lack of flexibility translators have when working with standardised advertisements. However, the fact that standardisation ignores the textual-visual relationship makes it the perfect scenario for the analysis of such a relationship and the possible consequences (and strategies) for maintaining meaning. Nevertheless, even if the image has to be kept unchanged, translators can still benefit from visual analysis to compensate for the connotative visual meaning with words. Corbacho Valencia (2010: 10) emphasises the fact that there is not a shared theoretical framework for the study of advertising translation, suggesting that it is probably a consequence of focusing the

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<sup>94</sup> Layout distribution will be further considered and illustrated in chapter four and five.

<sup>95</sup> See chapter two for a discussion on standardisation .

<sup>96</sup> See chapter two.

analysis of this field on comparative analysis. This implies that more collaborative work would be beneficial for all researchers and accordingly for the translation industry.

A key component that standardisation seems to overlook is the target consumer. Cepa Giralt (2010) makes reference to the relevance of knowing target consumer preferences (2010: 11) and the existence of different advertising styles in different countries (2010: 14), where not only language varies but also cultural references and the use of persuasion. This suggests that translators should be aware of how the conventions of advertising vary across countries, or to put it differently, translators should be aware of the asymmetries in advertising communicative approaches used in their working language pair. Hence, chapter four will take into account such differences, which standardisation usually ignores, as part of the features defining the advertising communicative process. Cepa Giralt (2010: 11) underlines the necessity to apply a cultural filter to succeed in communication. For the aforementioned reasons, therefore, it is clear that translators are more than language experts: translators are communicators and that involves acquiring certain extra-linguistic knowledge. In advertising translation, as it is believed by Torresi (2010: 7-8), translators must be familiar with the topic of the translation and have (or develop) the following extra-linguistic knowledge: 'agility' to deal with the translation project; know how to best use strategies and techniques for 'persuasiveness'; 'creativity'; awareness of the 'laws and restrictions';<sup>97</sup> 'flexibility' to negotiate with the rest of professionals involved in the advertising project.

Besides, Torresi (2010: 9-11) gives vital importance to the translation brief as a source of useful information to guide translators in the decision-taking process, and emphasises that one can also obtain valuable information from the non-linguistic content of an advertisement. Certainly, both the translation brief and the visual component are essential elements that must be considered as part of the communicative situation in advertising translation in order to achieve an optimum source of input for the subsequent translation procedure.<sup>98</sup> In this manner, Torresi is in accordance with functionalist theories, which consider the

<sup>97</sup> Torresi notes here that awareness of legal constraints is 'less vital for freelance translators, but crucial for agencies and company staff' (2010: 8).

<sup>98</sup> The translation brief suggested by Torresi (2010: 10-11) will be borrowed and analysed in chapter 4 within the context of advertising translation as a communication process.

brief is essential to fulfil the purpose of the translation. However, she disagrees with functionalist scholars over the claim that translators should be the ones who take full responsibility for the translated copy. Torresi (2010: 12) suggests translators can provide 'multiple versions' as a strategy to avoid taking the final decision and consequently, to avoid assuming full responsibility in case the advertisement does not perform well.

### **3.5. Conclusion**

So far, this chapter has given an account of previous methodologies' proposals and discussions on advertising translation. The research to date has tended to focus on textual analysis putting aside other extra-linguistic aspects. However, in recent years, translation literature has recognised the necessity of considering non-verbal elements as they shape the meaning of the message in conjunction with the text. Thus, it can be suggested that only a truly interdisciplinary approach can lead to a comprehensive understanding of the multimodal message and to succeed in transcultural communication in the field of advertising. Obviously, the multimodal message can also refer to other codes of communication than images, for example, audio or video communication, since advertising can happen through different mediums such as television, radio and the print press, but seeing this research is limited to a study of print advertising, the extra-linguistic content of the advertising message will only refer to visuals (images and layout).

Further research needs to be done to strengthen and consolidate the key role translators have in international advertising. This is a common concern for many scholars who think traditional translation does not define the role translators play in facilitating communication in an international business environment. Therefore, it is crucial to think of translators as communicators who are able to read and interpret different sign systems coexisting in communication. This does not mean that translation studies cannot suitably approach this field of study, but that translation studies must work together with other disciplines to address advertising translation from a practical perspective in order to train and guide translators that are confident and competent to translate in the competitive field of advertising. This research believes that more

information on visual analysis and other extra-linguistic matters such as marketing and advertising notions, legal issues, and the translation brief, would help to establish a greater degree of accuracy in this field. In other words, translators must be better trained and more competent if they want to carve out their place in the market.

The literature review done in this chapter suggests scholars generally agree that translators should consider extra-linguistic components as part of their job in order to satisfy the requirements of advertising. However, translators are not told how to proceed. For this purpose, this study suggests the incorporation of visual analysis methodologies to fill a gap in translation studies and translation training. We understand, that in the same way translators learn how to use computer programs, a domain completely outside their 'linguistic' expertise, they can perfectly learn how to analyse and interpret the visual part of a message. Understandably, one could argue that the interpretation of images can be subjective, but so is connotative language in advertising, hence, the importance of a detailed translation brief and fluid communication with the professionals involved in the advertising campaign. It is important to point out that the number of visual analysis methods are quite large and evidently, not all of them could be included or are relevant for this study. The selected proposals will be introduced in chapter five as part of the methodology suggested by this research for the comprehensive analysis of advertisements. Moreover, visual analysis will be illustrated with examples contained in the corpus, and adjusted to the particularities of the chosen advertising sector (beauty and cosmetics) by integrating notions of visuals of gender as part of the visual analysis method in view of the fact that all advertisements are targeted at a feminine audience.

Finally, there are two further conclusions. Firstly, a great majority of the literature is authored by non-native speakers, that is, by speakers of the target language, for example, when comparing the published material for the English-Spanish language pair, most proposals come from Spanish researchers, which suggests the common source language of advertisements is English. On top of that, it is a reality that often English is also the language used to share knowledge among scholars, so when a publication is not in English, it will not be so easily found and read by other researchers. This could be an obstacle in the

development of this field of study. For instance, this study was limited to the contributions written in English and Spanish. Secondly, most publications are articles rather than books, which somehow limits the depth of analysis of the subject and the number of examples given. On the bright side, articles tend to examine more specialised areas such as the translation of headlines, and the persuasive resources used to advertise a particular type of product, giving way to more concrete conclusions. Nevertheless, one cannot deny that virtually all studies accept that the functionality of the target message guides the translation act, together with the information provided by the professional involved in the project. That means there is accepted ground for the further theoretical development of advertising translation, which is encouraged by comparative analysis resulting from the upward trend of standardised advertisements where translation is most obvious.

## **4 Translation as intercultural communication in global advertising**

The main purpose of advertising relies on the transference of a message, and in the case of international advertising, on the transference of a message from one source culture to another (or several) target culture(s), which often means that another language must be used to successfully fulfil such intention. Advertising is created to be communicated (Duro Moreno, 2001: 64), and that is precisely the purpose and function of any advertisement: to communicate ideas, information, concepts, emotions, and so on. Thus, advertising would not exist and would not mean anything if it was not transmitted to a target audience, whether the audience is international or local.

It is therefore clear that the fundamental commonality between advertising and translation is that both disciplines are means of communication. Advertising establishes a communicative process between a brand and potential consumers and translation between a source and a target culture. Thus, as Hölz Mänttari (in Snell-Hornby, 2006: 58) proposes, translation cannot only be reduced to a simple translation act, or a 'translatorial action'; it must be understood as one of the several actions that take place within the wider context of communication, as it has been described and exemplified in chapter three. That is, translation is not only a linguistic activity but also a step in the communicative process. For this reason, this chapter will approach translation as a communicative act that allows international businesses to mediate with customers worldwide, being translators one of the participants involved in the communication process. As has been mentioned in previous chapters, the study of communication in global advertising will be limited to one of its many variants: press advertisements (magazines), which involve the combined use of written text and images to convey meaning.

Not all scholars agree with considering advertising as a communicative act. As Duro Moreno (2001: 64) points out, advertising is sometimes referred to

as 'pseudocommunication'. Sidiropoulou (1998: 191) defends such a point of view reasoning that it is not a spontaneous act and the receiver of the message does not have the chance to respond or interact with the sender of the message. That is, advertising is a one-way communicative act controlled and planned well ahead. Sidiropoulou's standpoint can be questioned if we take into account that the roles of the participants are defined, and that the target audience is given the chance to get in touch with the brand and establish communication through all the different ways of contact provided by the brand when a product is publicised.

Maroto Ortiz-Sotomayor (2006: 40) emphasises the fact that communication between brands and consumers is nowadays more dynamic than ever due to the digital era, where information is instant, ongoing and makes it possible and relatively easy to create a more personal relationship between the brand and the audience, for example, via websites, forums, surveys and emails. He adds that the written media is contemplated today as a 'starting point for a discussion', so even though print advertisements may not have an immediate direct response, they still can lead to a two-way communication when consumers make use of any of other alternative means, such as brands' websites, to respond to the advertising message. Moreover, this research also believes that although it is not immediate, the turnover of sales is somehow the way to get some feedback, some answers back from customers regarding the effectiveness of the communicative process. In brief, the recipients of the message are given the opportunity to respond, but as it happens in every communication act, receivers do not necessarily might want to continue such process; although purchasing goods or looking for more information on products can be likewise considered as a communicative response to advertising.

Considering the aforementioned arguments, this study will understand advertising as a two-way communication process, and translation as a tool that enables this two-way communication process when global brands communicate with international consumers, since in many instances consumers can only access information and express themselves in their own language, and as a result they can only be approached with the help of translation. As a consequence, it is possible to apply previous communication models created for



general human communication to define and explain what the communicative process in advertising implies and where translation comes into play. A simplified definition of communication in advertising would be the interaction between the brand<sup>99</sup> and (potential) consumer, which perfectly adjusts to the model for verbal communication functions introduced by Jakobson:

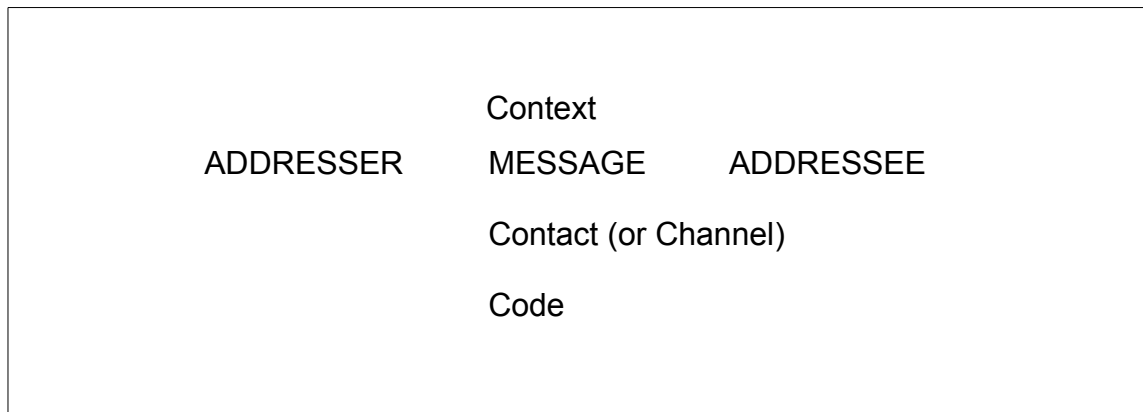


Diagram 2. Jakobson's model for verbal communication (1987: 66)

Jakobson (1987: 66) suggests that there is one specific function (expressed through language) linked to each of the six components in communication, but out of all of them, usually only one function prevails over the rest.<sup>100</sup> When applied to the study of written advertisements, Jakobson's model should be slightly adapted by understanding the code as the coexistence of different sign systems, that is, both linguistic and non-linguistic signs.<sup>101</sup> It is important to highlight that Jakobson himself accounted for 'intersemiotic translation' (Jakobson, 1987: 429),<sup>102</sup> claiming that translation was not only about verbal language as it was also possible to cross semiotic systems.<sup>103</sup> However, although this study agrees with Jakobson's viewpoint of translation as a process that allows the transference between different sign systems, we consider that the translation of the advertising message comprises different

<sup>99</sup> This point will be fully explained in chapter five, section 5.1.

<sup>100</sup> Functions will be described in subsequent sections along with the six components of communication.

<sup>101</sup> This will be further explained in section 5.5.

<sup>102</sup> See also the introduction chapter and footnote one.

<sup>103</sup> Matthiessen (2001: 54-60) gives a great example of intersemiotic translation in which a piece of text written by John Ruskin 'serves as an alternative to the painting' of William Turner's *The Slave Ship* (1840) (2001: 55). Thus, the painting is translated into another semiotic system (linguistic system).

semiotic systems at once, rather than crossing semiotic systems.

This study considers that Jakobson's model can be expanded to include translation as part of the intercultural communication act in order to better explain the role of the translator in advertising communication. As a result, the translator becomes another participant who mediates between cultures: an expert who not only acts as an intermediary between the sender and the receiver, but also between two different contexts and two different markets. In addition, the translation brief becomes a key element that guides translators in their task as cultural mediators (see chapter three). Thus, this research suggests that intercultural communication process can be illustrated as in the following diagram:

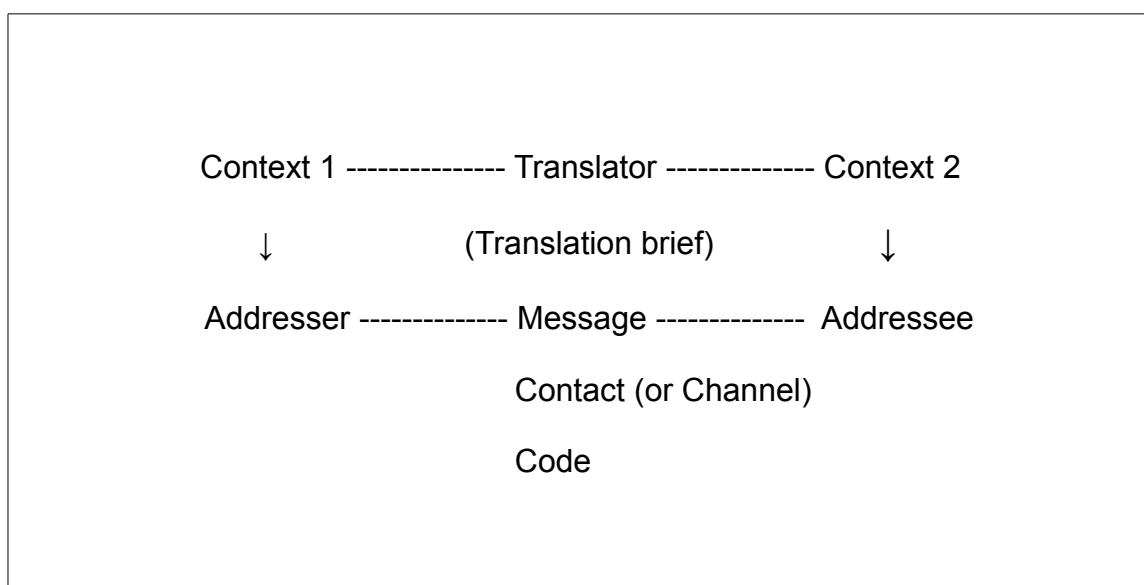


Diagram 3. Intercultural communication model based on Jakobson's model (1987: 66)

Next, this study will address and discuss all the components part of the intercultural communication act. The participants involved (the addresser, the addressee and the translator),<sup>104</sup> the translation brief, the relevance of the context in which an advertisement takes place, the purpose of message and the use of different sign systems (code) will follow this introduction. One should note here that a detailed list of the participants involved in the translation process was examined in chapter three following Holz-Mänttari's model (section

<sup>104</sup> Jakobson (1985) also refers to 'addresser' and 'addressee' as 'sender' and 'receiver'.

3.2.). However, although Holz-Mänttari also takes into account context and cross-cultural barriers, it does not refer to the notion of code or channel suggested in Jakobson's model.

#### **4.1. Participants and translation brief**

In any communicative act, both the addresser and the addressee are indispensable participants.<sup>105</sup> The former initiates the communication process by addressing a message to the receiver (Jakobson, 1987: 66). In advertising, although the message is created and executed by marketing, advertising and/or corporate communication experts or even translators (Valdés Rodríguez, 2004: 99), from the receivers' (consumers) perspective the initiator is the brand (Duro Moreno, 2001: 66). Addressers in this particular field are characterised, according to Duro Moreno (2001: 68), by having virtually full control over the message and a deliberate persuasive strategy. In international advertising, the addressee may or may not fit into the same criterion used for defining an audience across different countries. Thus, the purpose of the sender when elaborating the commercial message may also vary in the source and target advertisement depending on the type of audience. Nevertheless, global advertising usually assumes the existence of a homogeneous global receiver, which means that consumer differences across markets are ignored. Maroto Ortiz-Sotomayor (2007: 133) affirms that such consumer differences are not only based on linguistic-cultural divergences but also on 'communication syntax' and 'experience with the brand'. All of these types of differences will be approached and illustrated in the following sections.

Jakobson (1987: 71) assigns different language functions depending on whether the message is focused on the sender or receiver. Although he does not apply it to advertising, it can be easily transferred to this field. Thus, when communication focuses on the sender (in advertising, on the product advertised and/or the brand), an 'expressive or emotive function' prevails. That is, the message uses emotional resources to attract the receivers' attention and

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<sup>105</sup> Holz-Mänttari's (1984: 106) model, apart from mentioning the addresser ('the initiator') and the addressee ('the receptor'), is aware that the translation may not necessarily be required by the addresser, and that is why another participant, 'the commissioner', is introduced. Likewise, Holz-Mänttari considers that the target text may be used by a participant, the target text 'applicator', other than the addressee.

influence their purchase decision process. If communication is orientated towards the receiver, a 'conative function' prevails with the intention to persuade consumers.<sup>106</sup> However, it is difficult to differentiate only one function in advertising communication, as was suggested in chapter three when Reiss's work on text types and functions was discussed. Nonetheless, what is more relevant for this study, is to analyse how expressive and conative functions can be used identically (through text and images) to address a uniform international audience, when emotions and persuasiveness are cultural-bounded factors.

Translators play a crucial role in international communication acting as cultural mediators between the sender and the receiver.<sup>107</sup> It is essential that translators understand and contemplate the needs of both sides, in order to guarantee that an advertisement fulfils the intended purpose in the target culture, is extremely important to guide translators with a translation brief created by marketing/advertising experts. The concept of translation brief was introduced in chapter three (section 3.2.), where it was noted its valuable aid in the translation of advertising as a source of information that orientate translators in the decision-making process. The brief will usually specify details both about the sender and the receiver, and as suggested by Torresi (2010: 11), if the brief is not provided by the initiator of the communicative process (for example, brand, marketing or advertising team), then translators should ask for relevant information to carry out the project, or in other words, translators should create the brief themselves.<sup>108</sup>

To design a brief, translators must be aware of how important it is in advertising to define the profile of the receiver, not only as a reader from a target culture but also as a consumer. Another important piece of information translators should find there, is the purpose of the translation as suggested by Nord (see chapter three, section 3.2.), which will be a key point in deciding what translation strategy and method should be followed. Nord (1997: 60) also

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<sup>106</sup> The 'conative function' suggested by Jakobson (1987: 71) is what Reiss referred to as 'operative function'. See chapter three, section 3.2.

<sup>107</sup> Holz-Mänttari (1984: 106) further differentiates between 'the translator' and 'the source text producer' (see chapter three, section 3.2.). However, since the intercultural communication model includes linguistic and non-linguistic communication, it may be more precise to say 'the source message producer' in this context.

<sup>108</sup> See Appendix 1 for a suggestion of a translation brief created by the translator (Torresi, 2010: 10-11).

emphasises the need for a brief and suggests some of the general contents that should be included. However, she does not provide a document that exemplifies how the information requested by translators could be structured. In any case, it is vital to include the translation brief as part of the transnational communication process in advertising.

## **4.2. Context**

Every communicative act takes place under particular circumstances, within certain temporal, spatial, socio-political and historical boundaries that help to define and interpret the meaning of a message, which is referred to as the context. As De Mooij (1998: 157) suggests context is 'the information surrounding an event', meaning that everything that surrounds the message (for instance: location, time, and people involved) make a contribution to a greater or lesser extent to its content. In advertising, it is crucial that the receiver interprets the message in the correct way, therefore, in the correct context. If the message was misunderstood by the audience then this could cause the wrong reaction toward the product and could even negatively affect the sales.

Jakobson (1987: 71) suggests that context has a referential function, which means that the message is linked to a particular situation, thus, context refers to the information that shapes the meaning of the message and guides the receiver towards the right interpretation and the correct decoding of the advertisement, which can be created by the message or by external elements. As a consequence, a commercial message would only be completely meaningful when it is received by the audience in the right context. As an example, a J2O advertisement taken from an EasyJet in-flight magazine (see Figure 8 below). For the advertisement to make complete sense, the right context is needed; the written message reads 'enj2oy your j2ourney' and so the spatial context where the advertisement can be found, the plane, tells the readers how to interpret the message. Likewise, the product advertised itself (image) also provides valuable contextual information. In this advertisement, a plastic bottle with a screw cap is pictured, differentiating it from normal glass bottles, which are not allowed on board.



Figure 8. J2O (Easyjet)

Context involves a degree of shared knowledge and facts between the sender and the receiver. In the definition of culture given in chapter one, it was mentioned how Nord (1997: 24) points out the fact that some 'norms, rules and conventions' are shared by societies ('paraculture') or groups within a society ('diaculture'). Conventions, norms and rules are learned; they shape the communication process, and as a consequence, they are necessary to correctly decode a message and following them ensures that the society functions correctly.

Conventions are a kind of guidelines accepted by the whole community as the desirable social and behavioural practice during a specific period of time (Montes Fernández, 2007: 132-134). That means that conventions are neither compulsory nor fixed, they even may evolve with the passage of time, but the members of a community choose to follow the conventions agreed over other options because they think that is the way everyone should act, thus, '[conventions] are only valid for the group that shares this knowledge' (Nord, 1991: 96, in House, 2006: 74). For example, fashion is a perfect example of how conventions change over time: there is no obligation to follow ever-

changing trends, some people opt to follow them but there are no negative consequences if someone decides not to do it.

Norms are a more formal and obligatory version of the conventions, which, as Toury (1995: 54-55) suggests, are learned as part of the socialisation process; but they can be weakened to the point where they are merely preferences, or strengthened to the point they are rules since some are more objective than others. According to Hermans,<sup>109</sup> the members of a community fulfil the established norms for the smooth running of the society. For Lambert (1994: 24), any 'cultural community' cannot exist without such norms. Norms not only indicate the way people should behave and act within a society but also actually say what is correct and what is not. Whereas breaching the conventions might not be considered as something too threatening for a society, breaching the norms may cause confrontation and problems for the people living together in a given society. Continuing with the same example, in many social situations dress code norms apply and must be followed to avoid any awkwardness or negative consequences. Finally, while conventions and norms are shared and created by the community but not described in a written form, rules are. For this reason, rules are a much more official and obligatory version of the norms so if a rule is breached, the consequences will be more serious and will usually have some legal implications (Montes Fernández, 2007: 138).

From these arguments, one may conclude that culture and its temporal-spatial constraints are essential for the context of communication and the right interpretation of a message. Context involves a degree of shared objective knowledge and facts between the sender and the receiver as well as personal and cultural knowledge. Then, if language 'acts as a means of categorizing cultural experience, thought and behaviour' (House, 2009: 10), the context, as suggested by Sperber and Wilson, will not only determine the meaning of the message but also 'the linguistic conventions of a community in general' (1986: 37 in Baker (2011: 249)). To put it differently, shared knowledge is essential to fluently communicate in a particular context but so shared linguistic knowledge is, since language rules, norms and conventions also vary from not only in different cultures but also in different sub-cultures. Therefore, the more attached

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<sup>109</sup> Hermans (1996: 32 in Montes Fernández (2007: 137)).

a message is to the context of a culture or a sub-culture, the more complicated it will be for the translator to transfer the meaning of an advertisement to another language, another culture and another context. In advertising, using certain words or linguistic constructions shared by a particular gender or a particular segment of a society, for example, will increase the chances targeted receivers relate to the advertisement in some way or another as well as it will increase the chances of being persuaded by the message.

As Toury (1995: 29) notes, proficiency in the source and target languages is not sufficient when translation is approached as a cultural activity. This implies translators should be aware of the existing conventions, norms and rules in both cultures, since unaccepted conventions, norms or rules could lead to a misunderstanding or to give the wrong impressions about the product and/or the brand. For this reason, Toury (1995: 58) suggests the existence of two types of norms that can be applied to translation: 'preliminary norms' and 'operational norms'. The former type describes some restrictions translators must consider before translating, that is, 'preliminary norms' refer to the extra-linguistic restrictions of a text, whereas 'operational norms' refer to all the restrictions that affect the decisions translators have to make in the translation process. Montes Fernández (2007: 153-154) mentions that in advertising 'preliminary norms' refer to the source and target cultural values, marketing notions and legal restrictions, which will constrain the translation process. 'Operational norms' refer to the decisions taken by translators and the strategies used, which in advertising applies to both the verbal and non-verbal elements of the message as well as the textual-visual relationship.

One cannot ignore that the reason for requiring the translation of a message, will strongly constrain the translation, particularly in advertising translation where limitations and guidelines are described in the translation brief. On reflection, it seems accurate to say that the translation of an advertisement will be determined by the contextual situation of the project itself and the contextual situation of target readers. A viewpoint that agrees with Sperber and Wilson's (1986: 15 in Gutt, 2000: 26-27) definition of context as everything from our understanding of the world that is applicable in being able to understand the text.



It is also worth stating that translators, as any other individual who belongs to a society, have their personal approach to culture, this is what Nord (1997: 24) calls 'idioculture' (see chapter one); that is, their personal values and their personal motivations. Therefore, the transference of the message to the context of target readers will be to some extent influenced by the translator's own interpretation and 'his society's dominant norms' (Lambert, 1994: 19). As a matter of fact, Toury (1995: 43) recalls that in the end, some translation decisions are personal, whilst some others, such as grammatical ones are obligatory. For example, in advertising, where persuasiveness and creativity are key factors, the choice of verbal and non-verbal elements might be more subjective than in other types of translations such as in legal translations, where the accuracy of grammar and vocabulary is essential.

Context is equally relevant from a monolingual point of view as well as from a multilingual perspective, thus, in cross-cultural communication, translators not only must be aware of the different contexts in which the source and target message operates (context 1 for the source text and context 2 for the target text) but they also must be aware of how people within a certain culture rely on a different amount of shared contextual information to communicate. To further explain this point, and following De Mooij (2011: 43), it is relevant to highlight that there are some preferences across cultures in relation to the amount of information shared with other people and the relevance given to the verbal content in a given culture. That is, some cultures tend to be more focused in their broad use of verbal communication and less concerned about the context: the so-called 'low-context cultures'. Other cultures, referred to as 'high-context cultures', tend to give as much relevance to non-verbal communication as it is given to verbal aspects. De Mooij (2011: 248) notes how, as a consequence, some low-context cultures, for example, the United States, underestimate the information provided by non-verbal elements since this culture is not used to decoding non-linguistic messages.

Obviously, every single person alternates both approaches constantly depending on the situation and their familiarity with the other speaker or the situation in which the communication takes place. However, in terms of advertising practice, there is usually a cultural predilection in the way the

message is presented to the audience. An advertisement in a low-context culture tends to be focused on the verbal content of the message, in an explicit and unequivocal manner (De Mooij, 2011: 43-44); in low-context communication, figures, information and evidence are important, so rhetorical resources are more commonly used (De Mooij, 1998: 198). On the contrary, high-context cultures are more symbolic than verbal and as a result, the advertising message is usually shorter, more indirect and relies on non-verbal elements to communicate, however, more effort is needed to understand what the advertising message is trying to say (De Mooij, 2011: 44).

Therefore, it will be easier for translators to transfer the message between two low-context cultures because the content of the message is more linguistically verbalised as well as more direct and easier to understand, even for someone who belongs to another culture. Thus, from a contextual point of view, it will be less complicated to translate between British and Spanish cultures (both low-context), rather than between British and Japanese (high-context) cultures (De Mooij, 2011: 44). For instance, it is more likely that the visual content of an advertisement is more meaningful for a high-context culture, used to interpreting symbolic meaning, than for a low-context one. From these facts, one can conclude that the use of images as a standardisation strategy, does not guarantee that every culture will receive the same amount of information and read the same message.

Certainly, most countries in Europe tend to have low-context culture, which means that explicit and direct communication prevails. Nevertheless, the fact that the United Kingdom and Spain have a similar approach towards communication, in terms of the amount of information shared, does not imply that a message will work in both cultures. The more culturally embedded the source advertisement is, the more contextual information will be needed to decode the meaning of the message, and certainly, the more transformation it will need to fit in with the target culture's prevailing norms. To facilitate and economise the advertising process, standardisation tend to turn to decontextualised messages by focusing on cultural and behavioural similarities rather than on differences.<sup>110</sup> Nevertheless, the decontextualised message

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<sup>110</sup> De Mooij and Keegan (1991, in Bueno García, 2000: 118).

would still be interpreted under certain constraints such as the 'idioculture' and/or sub-culture of the receiver and other spatio-temporal limitations. Consumers will only react positively towards a message that follows their communicative conventions, and more importantly a message that is written in their language and in accordance with their values and expectations, with the exception of advertisements that retain foreign values and/or other elements for commercial purposes.

### **4.3. The channel**

The channel refers to the method of communication used to interact with the target audience. For Jakobson (1987: 71), the channel performs a phatic function, which aim is simply to start or maintain contact with the receiver; it is just a way to establish or maintain contact between the addresser and the addressee. In this study the channel used to contact consumers will be the written media (magazines) and the phatic function will be used to whether make readers aware of the existence of the message (hence, product and brand) or to remind consumers about the existence of products/brands.<sup>111</sup> However, as has been suggested in the introduction of this chapter, the written media does not offer the possibility of an instant replay as with other channels, for example a telephone conversation, so not only the phatic function of the medium is necessary but also the phatic function of language, which in this case is limited to words and images to make sure readers notice the product and (potentially) consider its purchase.

The phatic function is definitely necessary if we consider the vast amount of advertising messages that surround any person nowadays. Even if receivers approach the given channel that has been selected for initiating communication, the message still needs to stand out in some way to be noticeable and make receivers want to read that particular advertisement out of another hundred messages; this shows the close relation between the channel and the message (Bueno García, 2000: 67). Likewise, the characteristics of the channel will influence the message not only with respect to the different codes of sign language used but also with respect to other spatial and legal restrictions, which

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<sup>111</sup> In fact, some advertisements do not carry information at all and they act as a kind of reminder for the audience of the existence of the brand.

in Cruz Garcia's words (2004: 24), adds complexity to the whole translation process.

There are two more considerations that must be taken into account. On the one hand, it is extremely relevant that translators understand how communication works in the particular channel involved in the translation project, and if there are differences in the way this channel is used and experienced by consumers from different cultures. For example, it is risky to assume that the readers of a branded magazine, such as *Glamour*, have the same profile and the same attitude towards the publication in different countries; this assumption could cause channel interferences that could put effective communication at risk. On the other hand, as Bueno García (2000: 67) points out, it is equally important to consider the link established between the addresser and the channel as it will most likely strengthen the communication process. To illustrate this point, it can be suggested that the audience of a magazine will take the advertisement as trustful advice from the magazine, increasing the persuasive power of the message.

For the reasons above mentioned, it is essential translators are aware of the restrictions and characteristics of the medium of communication and the role it has in the context of an intercultural communication act. This research will further analyse the influence of the channel both in the translation process and in the reception and interpretation of the message in chapter five.

#### **4.4. The code**

The code refers to the different sign systems and norms that allow conversation between the addresser and the addressee (Bueno García, 2000: 63). Jakobson's model (1985: 66) ascribes to the code a metalingual function of language,<sup>112</sup> meaning that the verbal message is focused on the language itself; for example, people constantly ask questions to clarify if the recipient has correctly received the message and is following the conversation and that is when the code used becomes the centre of communication. Addresser and addressee need to agree a common code they both know to communicate, but when there is not common code, translation facilitates the exchange of

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<sup>112</sup> 'Metalingual' is the term used by Jakobson.

information. Jakobson's model only considers linguistic signs, but since an advertising message is multimodal, the definition suggested by Jakobson is incomplete and needs to be expanded to include non-verbal signs for it to be fully applicable to print advertisements, where both codes coexist. This implies participants need to share both a linguistic and a non-linguistic code to be able to understand each other. Thus, only a model of communication that embodies linguistic and visual codes, can fit the definition of communication in written advertising, which, based on Duro Moreno's work (2001: 70) is represented as follows:<sup>113</sup>

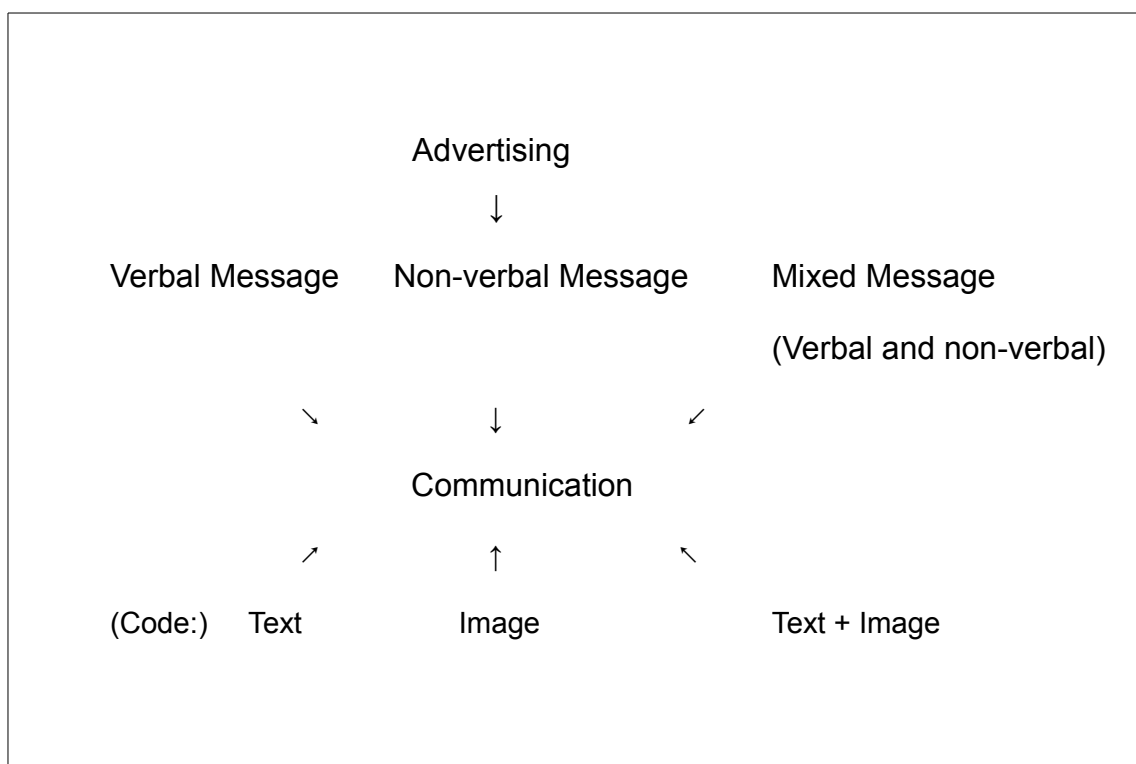


Diagram 4. Advertising communication model

Communication in print advertising results from combining both codes, therefore, such codes do not carry complete meaning on their own (Valdés Rodríguez, 2004: 100). Consequently, one can conclude that the met lingual function of the language can then emphasise not only linguistic features but pictorial ones as well (or both simultaneously). The main difference between

<sup>113</sup> Duro Moreno's model is suggested for all types of advertising (television, written or radio advertisements, for example). This study has adapted and translated his model only for the use of written advertisements.

both codes is that whereas the verbal code is usually based on a lexis and syntax system shared by all speakers of a language (as well as on cultural and individual preferences), the non-verbal code (for example, colours, numbers, gestures and fonts) is only ruled by cultural and personal norms and conventions shared by the members of a culture but there are no written or fixed norms. Hence, there is not a particular commonly established lexis and syntax, which when broken in verbal language can lead to unintelligible production. This consideration makes non-verbal elements more unpredictable and consequently more difficult to translate. Nevertheless, the translator should also be able to recognise the meaning(s) of the non-verbal elements in the source and target cultures. The best way to learn how to decode non-verbal signs is for the translator to be familiar with the target culture and its prevailing conventions, norms and rules.

Evidently, it is also relevant to know how these codes work in the source language to be able to identify cultural differences and connotative uses of the code.<sup>114</sup> Duro Moreno (2001: 80) mentions that the number of advertisements created with a denotative use of code systems is virtually non-existent.<sup>115</sup> This implies that advertising strategically uses more than one meaning for a message to address consumers (Pantone, Schroeder, and Rison, 2010: 4). Furthermore, one can distinguish two types of polysemy in advertising: synchronic and diachronic (Puntoni, Schroeder, and Ritson, 2010: 6-7). The former, occurs when a message has different meanings for different groups of readers 'at a certain point in time'; and the latter takes place when the same addressee reads the message on different occasions and at different times, thus, in every reading the addressee may discover new connotative meanings that has not noticed before. Although both may coexist in international advertising, 'synchronic polysemy' is more relevant for translators since it is intentional and created during the encoding or writing process of a message that will target several multicultural consumers simultaneously in a specific spatio-temporal context. On the contrary, 'chronological polysemy' is dependent on the subjective interpretation of the message in different spatio-temporal context, and therefore more difficult to predict.

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<sup>114</sup> When a word or an image has two or more different meanings, or in other words, when a word is polysemic.

<sup>115</sup> When a word is used with its literal meaning.

Taking into account the coexistence of text and images in print advertisements, the ideas above described lead one to wonder whether all codes used in a print advertisements can have connotative meanings, and, to what extent it is possible to completely avoid any kind of polysemy in standardised messages.<sup>116</sup> These issues will be further approached and discussed in the following section.

#### **4.5. *The message***

Advertising in the print media is characterised by the use of verbal and non-verbal elements to create and communicate a message. Bueno García (2000: 59), emphasises that communication will only take place if the message, or the content of communication, is adequately decoded by the receiver; without a message that both sides are able to understand, there is no communication. Advertisements are the end result of several marketing operations and provide valuable material for the study of intercultural communicative acts from a translation perspective. For this reason, the study of the message will be given a notable relevance in this chapter. This section will define and investigate the codes used in written advertising messages and the different relationships that can be created by the two different code systems. In order to clarify the scope of this study, the verbal component in a print advertisement will refer to the text, and the non-verbal component will refer to the image; that is, anything from pictures to font, symbols, gestures, facial expressions, dress codes, hairstyles and anything else that is not covered by the text.

The text is the physical or written representation of verbal communication and the traditional object of study in translation. This does not mean that the non-verbal components of a communicative process are not equally relevant, but they fall out of the scope of the definition of translation as a pure linguistic act. However, the different codes used in print advertising should be treated as equally relevant since they all play an important role and contribute to create the message and fulfil its function in the source and target cultures: in fact, there is not a hierarchy as to which elements are more relevant within advertising messages. As a result, translators should keep this in mind and consider

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<sup>116</sup> Regarding translation, avoiding polysemy in the source message may facilitate the decision-making process but also attempts to ensure that the message does not generate any unwanted connotative meanings that may create a negative image of a brand.

advertising translation as an intercultural communicative act that involves multiple sign systems, and as such a visual-textual relationship is vital (Munday, 2004: 6). In other words, a separate study of the text and image would not consider the meaning created with the interaction of text and image and therefore it could be misleading or misconceived.

Kress and Van Leeuwen (2006: 177) state that advertisements should be approached with a combined study of language and images as they generate 'integrated texts', where different sign systems operate. As introduced in chapter three, many translation scholars<sup>117</sup> have considered this issue and supported the textual-visual integrated study of advertising translation, reasserting that both text and image are inherent to the advertisement. For this reason, an advertisement is then described as a 'multimodal text' (Snell-Hornby (2006: 85), where different modes of communication are integrated. In Adab and Valdés' (2004: 166) view, this leads researchers to believe in the approach to contemplate advertising translation from a semiotic perspective, as this discipline studies different sign systems and their significance. As a matter of fact, Torresi (2008: 63) points out that since non-verbal content is vital to communication in written advertisements, the visual sign system should also become part of the translation activity, and that is where semiotics should be introduced, resulting in a comprehensive 'intersemiotic translation' process (Torresi, 2008: 68).

Nevertheless, although both codes should be granted the same importance in the analysis of advertising messages, not every advertisement will contain a balanced combination of text and images. For example, as Phillips and McQuarrie (2004: 113) suggest, some advertisements are predominantly (and sometimes even completely) visual. This point is perfectly illustrated in Figure 9 (below): an advertisement that has a minimum amount of linguistic content and relies on the communicative strength of the image, which accentuates the product advertised.

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<sup>117</sup> Adab (2000); Smith and Klein-Braley (1997); Bueno García (2000); Stecconi (2000); Martí Perelló and Vallhonrat Bodas (2000); Duro Moreno (2001); Valdés Rodríguez (2004); Torresi (2004; 2008; 2010); Munday (2004); Snell-Hornby (2006); Montes Fernández (2006); De Pedro Ricoy (2007); and Yuste Frías (2008)



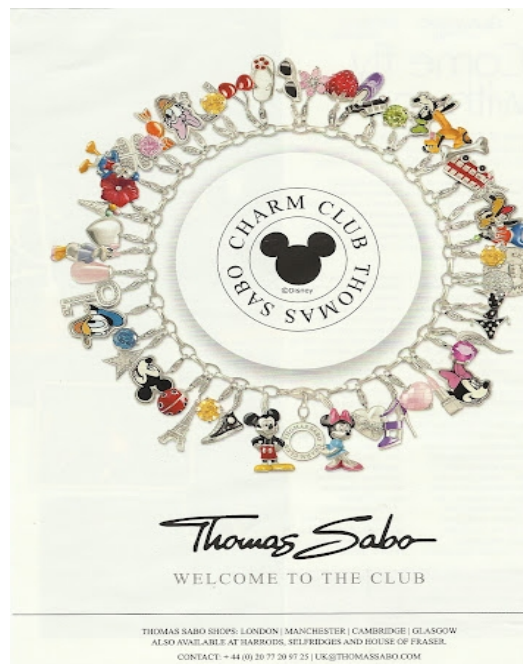


Figure 9. Thomas Sabo

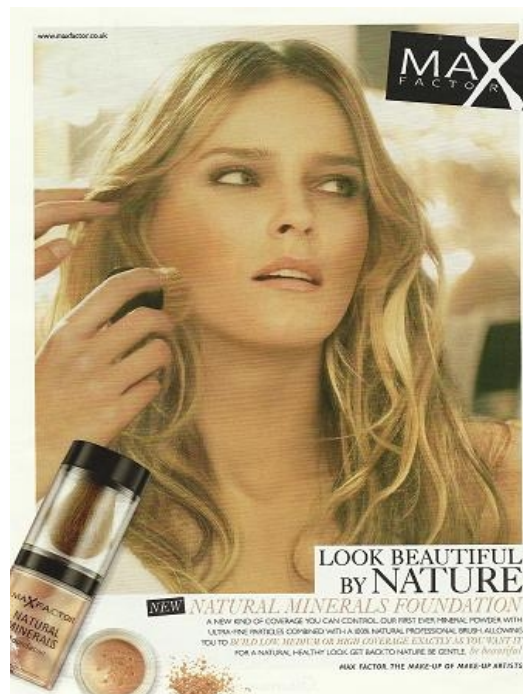


Figure 10. Max Factor Natural Minerals

There are many elements that combine to form the message of an advertisement, and below previous proposals from Jefkins (1991), Bueno García (2000), Duro Moreno (2001) and Valdés (2004) will be analysed and applied to figures 9 and 10 to create a coherent model.<sup>118</sup> Firstly, the 'heading' or 'slogan' is one of the most important and obvious parts of the message (in figure 10, 'Look beautiful by nature'); Bueno García (2000: 62) remarks that headlines should be concise and extremely persuasive and evocative to attract readers' attention. Then, a 'subheading' can be included to add more specific information in order support the heading statement. In the *Max Factor* advertisement in figure 10, the subheading is 'Natural mineral foundation'; it must be noted here how heading and subheading are differentiated by the use of different typography, font size and colour. Next, 'the text' is introduced, where generally more detailed information or description of the properties and/or characteristics of the product is given. In some cases, although not in any of the illustrations provided, a 'conclusion' (Duro Moreno, 2001: 71) appears below the text to reinforce and summarise what has been said before. Another element is the 'signature slogan' or 'strapline', which in figure 10 is 'Max Factor, the make-up of make-up artists'. As Duro Moreno (2001: 71) explains, the name of the brand may or may not be included in the 'signature slogan'; although in this case, it has been included ('Max Factor').

'Images' (Valdés Rodríguez, 2004: 102) or 'iconography' (Bueno García, 2000: 64) are also key parts of the message. In figure 10, there are two main images: the image of the model on whom the product is being tested and the image of the product itself. One essential part of an advertisement is the 'brand name' (Valdés Rodríguez, 2004: 102), which may use both codes (text and image) in combination, as in the *Max Factor* advertisement (placed at the top right). Many advertisements also include additional information such as the 'price' of the product, an 'address', and what this study believes is more common nowadays, the 'name of a website' or an 'e-mail address'; Figure 10 does not include such information but a good example can be found in figure 9. Finally, Duro Moreno (2001: 71) lists one last element, 'captions', which usually adds information on the image shown.

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<sup>118</sup> The terminology used will be borrowed from Jefkins (1991: 182-188) unless otherwise stated.

Since the above mentioned elements (all or some of them) can be differentiated in international advertisements, this study assumes that the same structure will be valid for the English and Spanish advertisements. Likewise, this study assumes that the same reading conventions apply to both cultures; Yuste Frías (2008: 159) mentions that Western cultures share common reading habits in relation to how the advertisement is visually scanned: following a *zig-zag* route starting from the top left corner. Thus, advertisers, aware of western conventions, and knowing the audience will finish the reading process in the bottom right corner, will introduce relevant brand information in such area. As a result, knowing the reading habits of receivers helps organising the content according to their preferences and increases the effectiveness of the message.

Similarly, Schopp (2002) suggests that not only may it be necessary to modify the layout to suit the target culture conventions, but also consider typographical conventions. As Vadés Rodríguez (2004: 351) remarks, typography can carry connotations; for example, special and accented characters can be associated with a certain country or nationality. Thus, the 'ñ' character is often used to exploit the country-of-origin effect of products or services related to the Spanish culture. Furthermore, the size, shape and colour of the font can communicate in the same way that images and words do; therefore the font may need to be altered in the target text to achieve the desired effect and/or fulfil the expectations of the translated text in the target culture.<sup>119</sup>

Another characteristic of the message is that the purpose(s) of an advertisement (individually or in combination) will be reflected in its form and content. The main purposes commercial advertisements have, were defined in chapter two and can be summarised as follows: to provoke an impact on readers and awake their interest in a product or a brand; to remind the readers about the existence of a brand/product; and above all, to persuade and inspire the reader to purchase a product; and to inform consumers about a product. In order to persuade target readers, both verbal and non-verbal rhetorical devices are used to boost the potential influence of the message on the receiver (Montes Fernández, 2006: 218). The most common resources used in

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<sup>119</sup> See example in chapter five, figures 41 and 42.

advertising, as enumerated by Snell-Hornby (2006: 137), are: 'wordplay, metaphor and fixed idioms, [...] humour, irony or sentiment, the portrayal of social stereotypes or the use of 'aggressive' techniques'. The author remarks that such devices are culture-bound and meaningful within a particular spatial-temporal context. Hence, it is undeniable that culture and context are key factors in the interpretation of the message.

Jakobson (1987: 71) proposed a 'poetic function' for the message, meaning that by using all linguistic devices available the message becomes the focus of attention.<sup>120</sup> Without a doubt, an attractive message is more likely to stand out, which also means that it is more likely to be effective. Both linguistic and non-linguistic resources become more attractive for addressees when an emotional stimulus is added. Then, if the advertisement brings attention to its own visual form, the form becomes the key focus of attention, hence it performs a poetic function. Duro Moreno (2001: 33) highlights the fact that brands are emotions in its purest form, and therefore it is not surprising the fact that emotions are used as a persuasive resource to create emotions in the person receiving the message, which currently is a much preferred strategy rather than just emphasising the benefits of the product or providing merely an informative description of it (informational function of the message) (Cepa Giralt (2009: 11). The enormous advertising load makes it necessary to approach readers from an emotional perspective in order to persuade them and stand out among other similar or nearly identical products in the marketplace. This does not mean that information is not provided, some advertisements also offer information about the products, and in fact, it is a common practice in the cosmetics industry.

Consumers are persuaded with the use of emotions and values that are meaningful for them. This is why it seems fairly impossible to use these emotions and values without using any cultural references. As De Mooij suggests (2011: 173), some emotions are universal (for example, in all cultures people feel happy, sad and angry) but the way different cultures express such emotions (visually and verbally) is not always the same. Emotions do not carry any meaningful information on their own, but whether or not combined with other informative descriptions of the product, emotions provoke a reaction in the

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<sup>120</sup> The 'poetic function' suggested by Jakobson (1987: 71) is what Reiss referred to as 'expressive function'. See chapter three, section 3.2.

receiver. In fact, emotions do influence and play a role in the consumer decision. There are some types of products like cars and electrical appliances, which require a larger investment, so the consumer decision may be more practical than emotional, but the consumption of other products such as clothes, perfumes and cosmetics, are often purchased because of the emotional link with the advertisement and the product.

Thus, in the same way there are universal emotions that are communicated in different ways by different cultures, the use of persuasion also varies across cultures. These arguments confirm the idea that advertisements should be adjusted to the preferences of the target culture to create a meaningful and persuasive message, unless the specific intention of the advertisement is to move away from what is considered as the common cultural and behavioural communication patterns in a target culture. Thus, it is the translator's job to know how to best use persuasive and emotional verbal and non-verbal devices in accordance with the norms and conventions of the target culture.

Although both codes should be considered by translators as a unit, this study considers it convenient to establish next their individual characteristics, before analysing the advertising message as a compound of verbal and non-verbal communication.

#### **4.5.1. Verbal communication**

Verbal communication in a written advertisement refers to the use of language, which is defined by De Mooij (2011: 219) as 'an abstract system of rules and a medium of communication'. This is indeed the most traditional area of expertise for translators and as a result, there are plenty of proposals that analyse both source and target texts.<sup>121</sup> Although the linguistic content of an advertisement is as relevant as the non-linguistic, it is important to highlight the existence of some features that characterise and define the linguistic component of advertisements in the written media, which also have an impact on translation practice.

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<sup>121</sup> See chapter three for a more detailed description of the different approaches and proposals; and chapter five for the explanation and illustration of Baker's model (2011) on textual analysis.

In advertising translation, language is not only used as a mere communicative tool but also as a persuasive resource, and translator should be aware of this. Thus, one of the features that clearly characterises a commercial advertisement is the rhetorical use of language at the service of persuasion, in an attempt to praise the product and involve receivers in the communicative process. In fact, advertising is considered by some scholars as the new rhetorical art of modern times (López Eire, 1998: 43): the art of emotional persuasion adapted to the needs of a more competitive and demanding mass society. For this reason, translators should have a good knowledge and command of the use of rhetorical resources in the target language in order to make the most out of the expressiveness of the language and thus achieve a persuasive effect and an attractive target message (Bueno García, 2000: 153).

Valdés Rodríguez (2004: 113) affirms that advertisers make use of various rhetorical linguistic resources to create a message that awakens the readers' interest and that is easy to remember. Valdés Rodríguez (2004: 113-117) enumerates some of the most common resources, which are: the repetition of sounds or words in a sentence or text; juxtaposition;<sup>122</sup> parallelisms;<sup>123</sup> the omission of words, for example the name of the brand, to awake the curiosity of consumers and make them want to solve the enigma; and finally, metaphors and play on words. Clearly, standardised advertisements ignore the fact that consumers from different cultures might not have a similar response to the same persuasive strategies, assuming it is possible to create an internationalised culture-free message for all markets.

Regarding the redundancy and the length of the content, two considerations can be raised: firstly, the information used in some cultures will tend to be more redundant than in others; as it was suggested in section 4.2., in low-context cultures repetition is more accepted than in high-context cultures. Secondly, due to the spatial restrictions in the written media, the message cannot be too long (Cruz García, 2004: 17). Torresi (2004: 270) clarifies that concision does not necessarily equate to simplicity. The main reason is as simple as to say that in most cases a long block of text would be too boring for the receiver to follow. Moreover, the space available is quite limited, although it

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<sup>122</sup> The combination of opposed words (Valdés Rodríguez, 2004: 113).

<sup>123</sup> The combination of similar or associated words in a message (Valdés Rodríguez, 2004: 113).

may vary (generally from single to double page) but it is common practice to have an efficient and economical message. Yet, it is true that English, because of its syntax and grammar, tends to be a language easier to condense than Spanish. For example, the following sentence 'Prevent hair growth with Philips Lumea' is found in a *Philips* advertisement compiled for this research (figure 12, below), the Spanish version needs to introduce more links among words and the result is a lengthened version: 'Evita el crecimiento de vello con Lumea de Philips' (figure 11, below).



Figure 11. Philips Lumea (Spanish)



Figure 12. Philips Lumea (English)

The different functions suggested by Jakobson for the different elements of communication not only apply to the whole text but also to the use of language. Hence, the language functions can be recapitulated as follows: expressive function, conative function, metalingual function, phatic function, referential function. To this list one must add the functions that prevail, as Jakobson (1987: 71) suggests, when communication is focused on the message and poetic function (focus on the message and/or code). As noted

with Reiss's model (see chapter three), how and when to use these functions is fairly unpredictable in communication, as they may or may not be present in the message.

Furthermore, verbal language included in an advertisement is never chosen at random; as Duro Moreno (2001: 70) recalls there is no room for improvisation in advertising. Language is indeed heavily weighted, and every word is normally picked out from a series of other less precise and/or appropriate options, which at the same time leads one to believe that language is rarely objective and impartial. For this reason, it is of vital importance that translators have a clear specification of the addressee and the contextual situation of the campaign as it will help translators to opt for what they think is the most suitable selection of words for a particular target audience and situation. Then, if it is the role of translators to choose the words, despite being guided by the company's instructions, it is inevitable that their decision will be somehow affected by their own idiosyncratic view of the target context, language and culture. These facts suggest that every single word of the message has a purpose, and that is the reason why this research thinks it is essential to consider discourse analysis at all levels, from word level to textual level, as Mona Baker (2011) proposes.<sup>124</sup>

Another feature of the language in advertising is that there are no rules of usage, or in other words, rules of usage are often broken for some sort of poetic or expressive function. Valdés Rodríguez (2004: 114) says that the singularity of the language of advertising is that it often does not follow usage norms and conventions. Everything is valid as long as it has a purpose; so a grammatically incorrect message would be justified by its communicative function, for example, to surprise or intrigue readers. That is, sometimes advertisements seek to inform the receiver and the content needs to be fully coherent, and at other times they seek to shock or create certain reactions on the reader, and that is when incoherence is acceptable. In short, all linguistic resources are acceptable as long as they make the reader notice the message and hence the brand.

Such linguistic freedom even accommodates innovation. Bueno García

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<sup>124</sup> See chapter five for a detailed description of Baker's proposal for textual analysis.



(2000: 131) notes that it is not rare to find words or expressions especially created for a given advertisement, usually related with name of the brand or the product. Taking an example from the corpus compiled for this study (see figures 13 and 14), the brand L'Oréal creates the term 'millionize' in English and 'milloniza' in Spanish to advertise a mascara called 'volume million lashes'/'volumen millón de pestañas'.<sup>125</sup> Although these words do not exist in the source language, they are easy to understand because they have been created by adding a verb ending to a common noun 'million'/'millón'. The English version also needs to first use 'volumize' to be able to introduce the neologism, which is created by analogy. Often words formed for a particular campaign became popular and eventually are incorporated to everyday language, showing that not only advertising is made of culture but it also creates culture.



Figure 13. L'Oréal Mascara (Spanish)



Figure 14. L'Oréal Mascara (English)

In addition, Bueno García (2000: 131-146) notices how frequent is the

<sup>125</sup> Note that the facing page of the advertisement has not been included here due to spatial restrictions and irrelevance to the analysis at this point.

use of foreign words in global advertising, resulting in bilingual and multilingual messages. This phenomenon has some advantages and some disadvantages. It is more likely the message will reach a wider audience (Bueno García, 2000: 136) because even if addressees do not speak the main language of the advertisement, they can still get a general idea of what the message is saying. Perhaps the intention is for the advertisement to sound exotic or to exploit emotions or characteristics associated with the country of origin of the product, although as Bueno García (2000: 131-146) highlights, advertisers should be aware of the loss of connotative meaning and the increasing difficulty to interpret a message written in another language. For example, an advertisement from *Braun* reads in its Spanish version (figure 15, see below) 'Tecnología Close-Grip. [...] Designed to make a difference'; the reasons to create such bilingual message could be several, but it is probably an attempt to form an international brand image since the English version is a monolingual message (figure 16). Sometimes a third language may be also included.



Figure 15. Braun Silk-épil (Spanish)

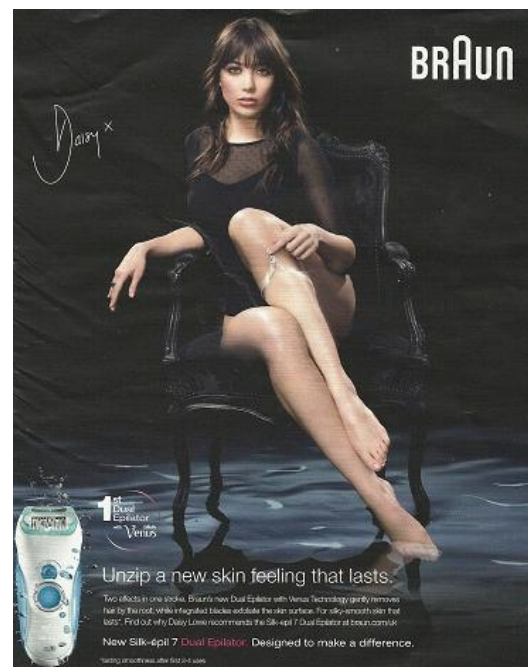


Figure 16. Braun Silk-épil (English)



Figure 17. Clinique corrector (Spanish)



Figure 18. Clinique corrector (English)

However, it must be noted here that this study has only found evidence of multilingualism in Spanish advertisements, where French, English and Spanish coexist. For example, in a *Clinique* advertisement, where the name of the product is written in English and French ('dark spot corrector'/'concentré anti-taches correction teint') and the rest of the message in Spanish; the English copy is a bilingual message (English and French) (figures 17 and 18). In the advertisement description itself, the name of the product is just in English with a Spanish gloss. This research understand this as an indication of the status of English as a lingua franca and as the language used to created the internationalised advertising source copy.

Likewise, it is also common to find a whole message written in a foreign language (usually in English). For example, it is not rare to see an advertisement written in English in the Spanish print press, more particularly, within the beauty and cosmetics sector.<sup>126</sup> Cronin (2003: 97) interprets it as a sign of the willingness readers have to belong to a global culture, when he says that the fact receivers can understand the message indicated readers are part of 'an exclusive membership', which is the global village. Besides, it can also be

<sup>126</sup> See examples of advertisements published in Spain written in a foreign language (English) in chapter five, figures 32-35.

interpreted as the acceptance and empowerment of English as the global common language. Obviously, this means translation is not necessary, but translators maybe required as cultural mediators to create an international message that is not offensive or misleading for international consumers. Furthermore, only a few brands can address all markets with the exact same message. This study considers that it is a more effective communicative approach for cult brands, as Smith (2008: 51) suggests, this type of messages are created to generate and maintain 'an emotional attachment'. Therefore, the content is not so relevant but, as Smith (2008: 51) emphasises, the visual impact is crucial. This is what commonly happens with well-established global brands such as *Nike*, *Chanel* or *Gucci*.

#### **4.5.2. Non-verbal communication**

The translation literature reviewed in chapter three clearly highlighted the importance given by translation scholars to the inclusion of non-verbal communication as part of the translation process in advertising. Yet, there is a lack of guidelines, techniques or methods that can assist translators to approach images as an integrated part the message. Contrary to the various textual analyses suggested, little attention has been paid to visual analysis within the field of translation. Nevertheless, De Mooij (2011: 248) points out that despite images being a vital component of the message, advertising has traditionally been focused on verbal communication, and as a consequence, the power of visual communication has been pushed into the background. However, there are some disciplines within and outside marketing studies that have carried out some research on visual analysis, which can guide translators in the understanding and analysis of visual elements.<sup>127</sup> Thus, the aim of this study is to examine the key role images play in written advertisements, to highlight the need to consider images as an inherent component in advertising translation, and to apply available resources on the analysis and interpretation of visual content to the field of translation.<sup>128</sup>

There are some strong arguments that can challenge both the relevance

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<sup>127</sup> For example, psychology, sociology and even advertising.

<sup>128</sup> A methodology for the analysis and interpretation of visual elements is suggested in chapter five, section 5.8.2.

of images in an advertisement and their role in translation studies. From a consumer behaviour approach, Scott (1994: 252) suggests that 'images communicate characteristics of an advertised product', implying that consumers can read from images as much information as they would form words. Scott (1994: 253) argues that images are culture-bound and therefore governed by the norms and conventions of a certain culture. Thus, non-verbal communication also depends on the shared knowledge of the participants in communication. This leads to the conclusion that images can carry out the same functions as verbal components in a written advertisement, with the difference that language is created and interpreted based on an existing written grammar, and there are no such written rules for coding and decoding images (Forceville, 1996: 73).

Furthermore, if one assumes that images function like words in an advertisement, then it means that they can carry both denotative and connotative meanings. As a matter of fact, Barthes (1985: 35) points out that images are indeed polysemous, meaning that they can be interpreted in multiple ways depending on the practical, cultural and aesthetic knowledge of the receiver. Similarly, Scott (1994: 253) comments that there are two main types of images: first, denotative images, which are a literal portrayal of reality and do not create any problems of interpretation; and secondly, connotative images that carry metaphorical meanings and require receivers to 'engage in metaphorical thought' to decode the message.

In view of these facts, it seems inadequate to assume that images will have the same impact on consumers from different countries, hence, it can be concluded that images are not universal (De Mooij, 2011: 274).<sup>129</sup> Still, it is common to see how only the linguistic part of an advertisement is modified in international campaigns with a standardised strategy (see chapter three). Images are kept unaltered across all countries, assuming they are somehow universal. Usunier (2000: 471) states that the question advertisers need to ask themselves is not '*whether* pictures are understood but rather *how* they are understood'. This idea is particularly relevant to the use of symbols in advertising. To exemplify this point, it is interesting to see how colours are

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<sup>129</sup> See chapter three for more information on the universality of images.

associated to different concepts in different cultures; for example, green is associated with envy in Spain (and Britain) but it is the colour of 'love' and 'happiness' in Japan (De Mooij, 2011: 230-232). Likewise, it will be easier for individual of high-context cultures to decode images than for individuals in low-context ones, since the latter are not used to interpreting complex and ambiguous messages.

Thus, it is a mistake to focus only on the linguistic content of the message both in practice and in research. Images act like words and 'have to be translated into the pictorial language of other culture' (De Mooij, 1998: 59). Then, assuming that images function like words; does it mean that the same translation strategies used for transferring the text into another language could be applied to the translation of images? Translators are used to analyse and interpret linguistic elements but the problems arise when one considers how to incorporate intercultural visual transference to the translation activity. If images are considered within the domain of advertising translation, translators should be able to know how to read the image in the same way they are able to analyse and interpret a text before translating it; such skill can be achieved with translation training focused on the translation of images. Visual analysis must then become part of the complete study of advertising translation. For this reason, this research will suggest a methodology for the analysis (description and interpretation) of images in chapter five. Furthermore, it worth emphasising at this point the crucial importance of also analysing the relationship between text and image. The visual-textual interaction that will be approached in the next section clearly shows the key role images play in advertising translation in the written media.

#### **4.5.3. Text-image relationship**

Image and text form a solid unit in print advertising, resulting in one unified message. Thus, the textual-visual interaction shapes the overall meaning of the advertisement. Barthes (1985: 28-30) suggests there a two main linguistic functions with regard to the relationship established with images: one is 'anchoring' and the other one is 'relaying'. In order to explain and exemplify these two functions, where verbal and non-verbal elements are associated, two



different advertisements will be analysed: figure 19, and the previous example of the J20 advertisements (see figure 8, page 122).

Figure 19 is an example of anchorage, or how the text complements the visual content. The text is a 'literal message [...] that helps identifying the object' (Barthes, 1985: 29), guiding readers towards the right interpretation of the image. Thus, the text provides the link between the image and the context, when the image does not make sense by itself. In the illustration, the image shows a tortoise with a *Clinique* moisturiser on top of it. A tortoise can represent different things to different cultures, but it is usually related with the concept of slowness. In other cultures, however, it can symbolise prudence, protection or even be an image of the universe in the Chinese culture. In this example, the heading of the advertisement: 'It's a race against time. We say, lose gracefully', provides guidance towards the exact reading advertisers want to transmit, which is that slowness can be good in a way that external signs of ageing are delayed.



Figure 19. Clinique Youth Surge (English)

The J20 advertisement (figure 8), previously introduced to exemplify how the spatial context has an influence on the interpretation of the advertisement,

can be also suggested for the explanation of the relaying function. This type of linkage takes place when the visual and the written text contribute equally the overall meaning of the message. That is, when 'language [...] and image are in complementary relation' (Barthes, 1985: 30). In the *J2O* advertisement, the soft drink bottle is as necessary as the written message to create a play on image-text. The name of the drink (printed in the label on the bottle) is used to write the word 'journey' as the first two letters (j and o) match up with the beginning of the word. The same play on image-text is done with the word 'enjoy', and as a result, the written text reads 'enj2oy your j2ourney'. Therefore, the text is as relevant as the image and the advertisement would not make much sense if either of them was left out. Additionally, from a translation point of view, this advertisement would be impossible to translate exactly unless the words 'journey' and 'enjoy' (or synonyms) would contain the letters 'jo'. As a result, the degree of dependency or the relationship established between the text and the image will have an impact on the translation process, increasing its complexity.

If advertising translation was reduced to bare linguistic transfer the aforementioned text-image relationships would be jeopardised. Moreover, one would assume that the only difference between two different markets is the language; then, why would there be different advertising campaigns in the United States and the United Kingdom or in Spain and South America if people share the same language? Sharing a common language does not necessarily make people from those countries process the information in the same way.<sup>130</sup> The interpretation of a message will be influenced by culture and cultural knowledge also differs between countries that share a common language; something particularly evident when the message has a poetic function, which at the same time is one of the most relevant functions in advertising.

Thus, it can be questioned that a mere linguistic translation will not be fully complete without taking into account the non-verbal components present in the source print advertisement. However, in practice, it is actually not rare to limit the task of the translator to a linguistic transference, and sometimes even not provide them with any other content than the text (not the images) (Duro Moreno, 2001: 171). This could have as a result a negative impact on the

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<sup>130</sup> See localisation in chapter two.



expectations raised by marketing executives regarding the success of a product in a foreign country. By only transferring the verbal language to a target language, the translator is only considering one of the aspects that shape the meaning of the advertisement. In this way, the translator's perspective will be partial rather than global and may fail to fulfil the indented purpose of the message in the target culture. Normally, the image is left aside from the translation project because the advertising team knows beforehand that the same image is going to be used in the target advertisement. Therefore, advertisers probably believe that if the image is not going to change there is no point in providing it for the translation as it would not make any difference, hence, ignoring any textual-visual relationship. The result could be a meaningless or misleading message, where the image is not at all related with the text.

In fact, if a translation project is carried out without any support other than the verbal language, it is quite likely that the relation established between the image and the text in the source text will be lost. In other words, the more dependent the relation between text and image in the original advertisement, the more likely that the relation is lost in the resulting translation if only a linguistic transference of meaning is executed. And even when translators are provided with the source image, the impossibility of changing non-verbal elements may lead to similar results, although they can always try to compensate any loss of meaning or cultural gaps by using linguistic resources.

As an example, the Spanish (figure 20) and the English (figure 21) version of a Fairy advertisement where the tag line 'Sink into Fairy clean & clear' has a double meaning due to the image and text interaction. The pun is created by the use of the word 'sink' as a verb in the written text and as a noun in the picture. 'Sink' only has this double meaning when text and picture appear together and so the visual or the linguistic message by itself would not make complete sense. The play on word-image is completely lost in the Spanish version, as there is not a Spanish word that can create a similar link with the image as in the English version. Consequently, the text in the Spanish advertisement needs to be expanded for the image to make sense.



Figure 20. Fairy (Spanish)

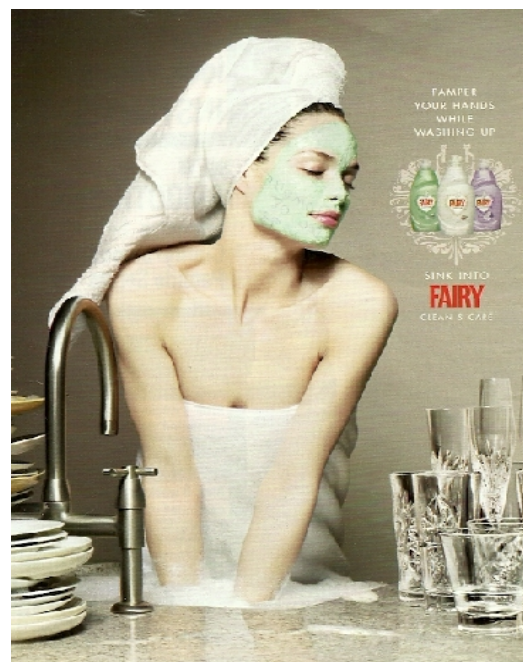


Figure 21. Fairy (English)

It is important to add that there are also different cultural association with the brand in the United Kingdom and Spain. In the United Kingdom, the cultural history of *Fairy* provides an added value for consumers, who think of the product as excellent detergent and very kind to hands. This association does not exist for Spanish consumers, mainly because the brand has not been in the market for as long as in the United Kingdom. Therefore, as has been already mentioned in previous sections, not only is vital translators consider the communicative approach and cultural differences of source and target cultures, but also their previous involvement with the brand.

On the whole, this section has shown evidence of how the meaning of a print message will be incomplete if any of the codes (words and images) are overlooked. From a translation perspective, it is essential to understand, firstly, that images contain as much (culture-bound) information as the verbal message, and secondly, that new meanings may result from textual-visual interaction. Thus, it is crucial to approach the message as an integrated unit, provided translators are competent in the analysis and translation of both code systems.

#### **4.6. Conclusion**

Advertising is an ever-changing area, always looking out for new ways to surprise and engage with the audience. The inclusion of translation in the advertising field is relatively recent and consequently, there is still a long way to go in terms of research and defining the role of the translator. The key relies on considering the factors that bring both disciplines together to work out how they can improve and benefit from one another. A commonality of both subjects is that they are both means of communication and culture is an inherent component of both of them. Moreover, advertisements have become the object of study in both fields. The communicative process in print advertising does not differ much from any other type of communication apart from the fact that different codes (verbal and non-verbal) take place simultaneously, and the message is communicated in a written and visual form.

The coexistence of different codes in a message somehow favours the effectiveness of the message as the more codes a message uses the more possibilities it will have to reach the target audience, which is important if we take into account the massive amount of commercial messages that have become an indispensable part of the current mass consumer society. That is why, the traditional role of translation as linguistic transfer from a source to a target text does not completely satisfy all the needs of written advertisements as the non-verbal component is left out of consideration.

Different methodologies have been suggested to analyse and translate texts, as traditionally the text has been the main object of study in translation studies. However, there are no suggestions for the analysis and consideration of visual aspects of advertisements from a translation point of view. One logical suggestion would be to borrow visual analysis techniques from other fields with sound research in non-verbal aspects (for example, psychology, sociology and photography) in the same way semiotics may be used to examine the coexistence of two codes, rhetoric may be used to explain the persuasive use of language, and pragmatics to consider the relevance of the context. Thus, advertising translation should be considered from an interdisciplinary approach, integrating all the components taking place in the intercultural communication process. As a consequence, the role of the translator would expand from a

mere linguistic task to the role of an expert on communication between two (or more cultures).

It is also essential to bear in mind the commercial nature of advertising and take into account that the purpose of an advertisement is usually to influence the buying decision of consumers to purchase the product advertised. Consumer behaviour and values are embedded in culture so they will obviously vary from culture to culture. Translation is fundamental when trying to establish some kind of communication with consumers from different countries as these consumers will only react positively towards a message that follows their communicative conventions, and more importantly a message that is written in their language and in accordance with their values and expectations, with the exception of advertisements that retain foreign values and/or other elements for commercial purposes.

The commercially orientated concepts resulting from the market and consumer research of the target culture, should be included in the translation brief as they can guide translators in the decision making process. Therefore, it is relevant to identify the differences between the source and target markets as well as the divergence in the economic situation, the positioning of the product (as compared to other products in the sector), to identify the market segment aimed at and to consider possible variations in regulations. Financial and legal matters can also lead to textual and layout changes in a translated advertisements. There is a whole system of marketing considerations, which may seem unconnected to the translation process, but which should not be overlooked as they can help translators to define the context of the advertisement. It is important translators are able to interpret such marketing concepts in order to create a message adjusted to the target audience's preferences and values, where a positive response is easier to predict.

The message is the external representation of communication and the codes used to create such a message, whether verbal or non-verbal, should not be underestimated. Nevertheless, it seems that advertising focuses its attention on other components of communication more than on the codes used to create the message. The meaning of the message (values and ideas transmitted) is extremely relevant, but it should not be forgotten that what is said is difficult to

be separated from how it is said; the way to present a message will be governed by culture and in this respect the translator can become a key participant in the intercultural communication of advertisements, and the better trained they are to perform efficiently in this multidimensional field, the better their role will be defined in advertising translation.

## **5 Analysis of a corpus of advertisements and multimodal methodology for the translation of advertisements**

The various theoretical approaches to globalisation, international advertising and advertising translation which have been introduced and discussed in the previous chapters will define the general context for the analysis of a corpus of advertisement pairs gathered for this research project. The use of a corpus will provide an insight into contemporary standardised international campaigns as well as examples to explore and discuss current methods used in the delivery of homogeneous messages across different cultures, using British and Spanish cultures in particular. In addition, the limitations of the corpus will help to further specify the scope of the study in terms of the type of media (women's magazines), products (cosmetics), competitors (different brands) and consumer profiles (for example, gender, age cultural background, lifestyle, and so on), which will lead to detailed and accurate conclusions.

This research will suggest a methodology for the comprehensive description and interpretation of commercial messages, which will be composed of several stages and will consider equally the visual and linguistic aspects of the message as part of the translation process. The method will follow the structure proposed by Martí Perelló and Vallhonrat Bodas (2000) and will incorporate guidelines for the analysis of text and images (independently and as a unit).<sup>131</sup> The aim of this method is to suggest a guide for the professional approach to advertisements as multimodal messages beyond a mere linguistic procedure, and to contemplate in what ways (and degrees) the image interacts with the written text of an advertisement. Thus, some selected advertisements with standardised images will be considered following the suggested methodology to examine the consequences of assuming the universality of images in the translation act. For this purpose, the five translation strategies

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<sup>131</sup> For textual analysis Baker's (2011) methodology will be suggested and for visual analysis, the work of Dyer (1982), Schroeder and Bogerson (1998), Kress and Van Leeuwen (2006) and Cortese (2008).

proposed by Smith and Klein-Braley (1997)<sup>132</sup> for advertising translation, in which the visual content remains unaltered, will serve as the framework for the categorisation of the corpus.

This study aims at determining to what extent the textual-visual relationship(s) have an impact on the translated message, or in other words, what are the consequences of keeping the same visuals across different markets in terms of how this affects the overall meaning and persuasive effect of the translated message. This leads to another consideration: how these issues need to be considered and addressed within translation studies and the translation industry. Furthermore, it is important to highlight that all the advertisements contained in the corpus are targeted at a female audience, and that the gender of consumers will also be reflected in the visual and verbal styles used. For this reason, this study will pay particular attention to the representation of women in global advertising.

### ***5.1. The written media: women's magazines***

A significant aspect that needs to be defined is the particular type of media selected for this project. Clearly, there is an extensive variety of media: magazines, newspapers, newspaper supplements, TV, radio and websites (Consterdine, 2005). However, it is virtually impossible to simultaneously consider all types of media for the purpose of this thesis since, apart from possibly leading to overly generic conclusions, it would also require a considerably more extensive research, not only because the particularities of each type of media (for example: image, sound, pictures and layout) would need to be analysed individually, but also due to the complexity of effectively gathering and examining corpus examples from different forms of media.

Hence, for several reasons that will be explained in the following section, this research will exclusively focus on printed media. Evidently, as for any other sort of media, the characteristics that define the press media have some advantages and disadvantages for the design and spread of advertisements, and as a result, for advertising translation. From the most functional point of view, there is one clear advantage about prioritising printed advertisements over

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<sup>132</sup> Smith and Klein-Braley's strategies were introduced in chapter three.

other advertising forms such as television or radio, which is the fact that the message can be read (and re-read) (Consterdine, 2005) and can be easily filed and displayed, something that also facilitates the description and analysis process. As Vestergaard and Schrøder (1985: 10) suggest, print advertisements 'are easier to store and easier to study' than other type of advertisements such as television advertisements, for example. On the contrary, there are also some particular restrictions, for instance the press media involves some spatial constraints (size and layout of the advertisement) and the message is restricted to the use of textual and visual aids. Furthermore, some specific legal matters (see section 5.4) could affect the arrangement of textual and/or visual elements in case some text/image needs to be added, expanded or deleted. Therefore, there is no doubt that accurate knowledge of the functioning of the type of media covered by a translation project, can only be an advantage for translators as their work will be somehow determined by the limitations and conventions of the given media.

According to Jefkins (1991: 67-73), the press media falls into the following categories: 'national newspapers', 'regional newspapers', 'free newspapers', 'consumer magazines', 'special interest magazines', 'trade journals', 'technical journals', 'professional journals' and 'directories and yearbooks'. Taking into account the transnational and commercial perspective of the present research as well as the globalisation context in which it has been developed, 'consumer magazines' is the most appropriate variety for this study. The popularity of consumer magazines can be clearly noticeable by simply having a look at the increasing number of global magazines available for consumers, of which International women's magazines are the most suitable options due to their extensive advertising content, which in most cases belongs to international campaigns. A great deal of women's magazines are international publications and they are usually available on a monthly basis. The periodical monthly nature of international women's magazines (as opposed to weeklies) is not particularly relevant to this study but it benefits the availability of British and Spanish magazine editions in other countries. In this case, Spanish women's magazines were relatively easy to acquire in the United Kingdom, which facilitated the compilation of the corpus.



Magazines targeting women allow for the study of global feminine stereotypes, an interesting view that can contribute to the interpretation of certain visual and textual features in advertisements targeted at a female audience.<sup>133</sup> Femininity is often used in women's magazines (clearly seen in many examples from the corpus) and focuses on the idea that the female sex is constructed as a 'sexual object sought by all men, and by all women' (Greer, 2008: 67). Thus, magazines portray women as the ideal image men want to look at and desire, and women aspire to be.

The decision to concentrate on such a specific consumer profile is partly supported by the growth in the global circulation of women's magazines. As a matter of fact, since the second half of the last century the number of women's magazines has increased enormously and consequently, the advertisements present in them have also increased (Dyer, 1982: 56). This rise in the number of magazines shows the importance of this type of media in today's society for the targeted consumers (women) (Jefkins, 1991: 72). Some of the magazines have been around for a long time and others have only been recently released; nevertheless, it cannot be denied that the globalisation process has had an enormous impact on this means of communication, allowing magazines, whether long-established or new, to expand on an international level. Thus, instead of only finding exported copies of magazines in different countries, local editions of these magazines have been created to accommodate contents to the target country despite the global image of magazines (De Mooij, 1998: 30) capturing the idea of 'think global, act local'. It must be emphasised that this expansion would not be possible without efficiently organised global distribution, which has given way to the establishment of international publishing group networks, such as Condé Nast, and the commercial nature of these magazines and their publishers, true multinational organisations in themselves, means that the decisions will be made at the local as well as global level.

The magazines selected for the corpus compilation are Spanish and British editions of well-known international women's magazines. Considering

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<sup>133</sup> Cultural stereotype is defined by Torresi (2004: 271) as 'an assumption which is not based on and is usually not subjected to conscious rational judgment, which is crystallized within a given cultural area, and which is supported and reinforced by the degree of diffusion and consensus it gains or maintains within a society.'

the number of advertisements contained per edition, *Glamour*<sup>134</sup> (with a slightly higher number of international beauty and fashion advertisements) was chosen as the primary source and *Vogue* as a secondary source to create the corpus. Both magazines have a well defined image which also defines their readership. Although the readership of magazines will not be determinant in the translation process as the advertisement has not necessarily been created to appear in a specific magazine, the values, tastes, lifestyle and aspirations of the target readership will usually agree with the brand's target consumer. In fact, there is evidence that when the values of the women's magazines and those of the brands are in harmony, this improves the communication between the brand and the reader, increasing the chance of them considering the purchase of the advertised products; a statement supported by 69% of women's magazine readers who find that advertisements are a useful and trustworthy 'source of information' (Consterdine, 2005: 41). Hence, when analysing a corpus of English-Spanish advertisement pairs, channel information will provide contextual information (see chapter four) and that is the reason why this research considers it convenient to introduce next some general information about the magazines used for this study.

The main source, *Glamour*,<sup>135</sup> is a self-declared 'high range fashion and beauty magazine', 'the leader in women's magazines'; it is available in sixteen countries, the average age of their readership is thirty-two years old in Spain and twenty-nine years old in the UK, and belongs to the middle/middle-upper class. *Glamour* defines its readers as the ones who have the most time and money to treat themselves with 'presents and brand products', which somehow explains the highest number of cosmetic and fashion products. The media pack provided by the publisher of *Glamour*, Condé Nast, is virtually identical in its British and Spanish versions, as well as the cover of the magazine (Figures 22 and 23, see below),<sup>136</sup> showing that *Glamour* has a truly global strategy and global audience. The layout and content distribution is basically identical in both

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<sup>134</sup> Glamour has an average of 120 of advertisements per month/issue. The percentage of standardised advertisements is slightly higher than Vogue and Elle, which still have a considerable amount of advertisements in them. Glamour states that it is the magazine with the highest rate of fashion and beauty publicity (Glamour media pack 2011).

<sup>135</sup> The source of information for all the details on Glamour magazine are from Glamour media pack 2011 (available online).

<sup>136</sup> Both magazine covers (figures 22 and 23) are from the same month and year (May, 2009).

editions as well as the use of bright colours and a similar type of font. Thus, the magazine is on the same wavelength as international brands which believe in the existence of global consumers and it is indeed not surprising at all the fact that most advertisements in *Glamour* belong to international campaigns.



Figure 22. Glamour magazine (Spain)

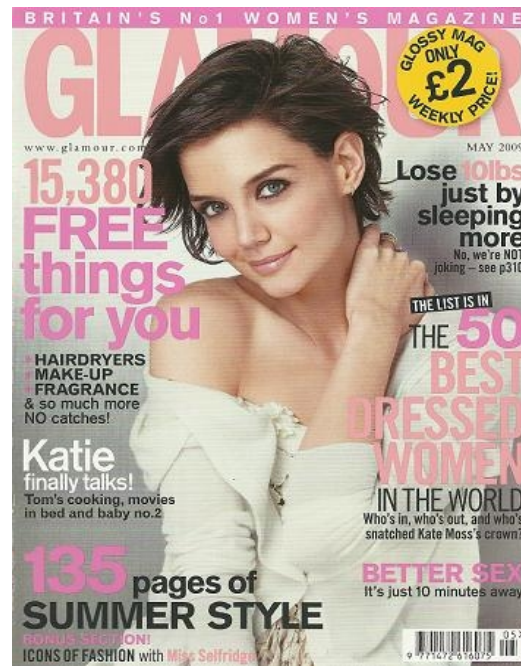


Figure 23. Glamour magazine (UK)

The most significant differences with other women's magazines is mainly based on the average reader's age, social background and lifestyle. For instance, whereas *Glamour* serves as a practical guide for beauty and fashion, *Vogue*<sup>137</sup> is considered as an 'aspirational magazine' and a 'fashion bible', which promotes a luxurious lifestyle and therefore more exclusive products for an audience with a higher average age (thirty-five years old in Spain and thirty-four years old in the UK) than *Glamour's* and higher social status (middle-upper/upper class), implying that the needs, and therefore the products advertised, can be expected to vary to adjust to target readers. All in all, *Vogue* provides an additional good source of information that covers some markets (luxury brands) not included in *Glamour*. Moreover, *Vogue* has been on the market for longer and it has establish and develop a long-lasting relationship

<sup>137</sup> The source of information for all the details on *Vogue* magazine are from *Vogue* media pack 2011 (available online).

with its readership, so it has a strong presence in international markets and is also a well-known international brand. As a result, *Vogue* has a much more limited advertising content as compared to a more recently founded magazine such as *Glamour*; and whereas the latter only covers topics related to beauty, fashion, well-being and health, *Vogue* also offers intellectual content and promotes intellectual femininity. According to its archives, the magazine even featured literary essays by authors of such calibre as Virginia Woolf in 1926.<sup>138</sup>

To conclude, the key purpose of these types of magazines is not only to reach but also to maintain the interest of the female audience and create a relationship based on trust, such as the *Veet* advertisement (Figure 53, page 198) that says '88% of Glamour readers recommend Veet Wax Strips'; advertising content, without which magazines would not be able to exist, is considered reliable and read as a piece of advice by consumers. Thus, it is extremely relevant that the advertising message is verbally worded and visually designed in a way that attracts and persuade consumers, women in particular, so that magazines become a desirable media for brands by using brands' values that agree with magazines' values.

## **5.2. Consumers: women**

As explored in chapter two, consumers are key participants in advertising and it is vital to adjust the message to their preferences and habits; hence, the consumer profile becomes key information for translators. In relation to sex, female consumers, due to their increasing purchasing power, are more active consumers than men and marketing experts are certainly aware of this (Montes Fernández, 2007: 101). The socio-economic role of women has considerably changed since the second half of the last century and this change can be clearly seen through a simple sketch of the last sixty years of the history of advertisements. During the 1950s and 1960s the stereotypical social role of women portrayed through advertising was confined to domestic duties (Dyer, 1982: 56) and consequently, their social role as housewives, mothers and wives was reinforced and enhanced in the advertisements of that time. Thus, women

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<sup>138</sup> *Glamour* was first published in 1939 in the United States, in 2001 in the UK, and in 2002 in Spain. (*Glamour media pack 2011, Spain and UK*) (Available online). *Vogue* was first published in 1892 in the United States, in 1916 in the UK, and in 1987 in Spain. (*Vogue media pack 2011, Spain and UK*) (Available online).

devoted to the domestic sphere were often considered by marketers as the aspirational stereotype to exploit in advertising. However, Friedan (2010) recalls in her book *The Feminine Mystique*, published in 1963, that although many women tried to emulate such an idealised lifestyle, in reality they were often extremely unsatisfied because that was not the life they wanted but the life that was marketed to them as desirable; the utopian lifestyle that magazines and advertising sell does not necessarily fulfil consumers.

When women incorporated into the labour market and started to gain economic independence, some advertisement areas for personal care products acquired major relevance over other products for home and family use, especially from the 1980s onwards when the cult of the body became part of common lifestyle (Díaz Rojo, 2002: 111). Nowadays, women are portrayed in women's magazines and advertisements as independent consumers who like to take care of their appearance but at the same time can easily reconcile their working life with their private life, which shows how advertising adapts to current socio-cultural changes. As we will demonstrate in the analysis of the corpus, international print advertising reinforces (and simultaneously constructs), through text and image, universal feminine speech patterns, physical appearances and behaviours that shape women's identity. Since current feminine stereotypes and dominant values transmitted by advertising messages can affect how women think of themselves, the danger of using feminine stereotypes is, as Friedan (2010: 50) suggests, that women forget or reject other abilities and aspirations that are not reflected in this stereotyped image of modern women.

Furthermore, women also play a dual role in advertisements addressed at them: on the one hand, women are consumers of the products advertised for a feminine audience, and on the other hand, women often become part of the image of the advertising message (García Fernández, 2004: 44). Mulvey (1989: 19-20) also subscribes to the existence of this dual role and comments that there is a dichotomy in terms of male and female visual pleasure: 'active/male and passive/female'. This means that women tend to be the passive erotic object that the male audience contemplates, and as Mulvey's theory of the male gaze suggests, male visual pleasure prevails. Although Mulvey's approach talks

about visual conventions in films, her ideas can also be applied to visual media as the feminine identity is formed in a similar way. Taking this into account, this study will not only examine how women are addressed as consumers in advertising but also how they are portrayed in advertisements.

On a global scale, as described in chapter two, advertising assumes the existence of some predominant universal needs, values and emotions in today's global society such as the cult of the body, happiness, beauty and eternal youth (Marín, Armentia and Ganzabal, 2010), which are incessantly used by advertisers, who believe those are similarly experienced by different cultures, although in reality such values might not always be perceived or conveyed identically by all cultures.<sup>139</sup> Different ways of expressing feelings and values exist in different cultures, for example, the British culture tends to be more individualistic than the Spanish culture, which is reflected in the way the concept of beauty is addressed in advertising.<sup>140</sup> Whereas for Spanish consumers beauty is related to the feeling of being happy with oneself, taking care of the body as well as the mind, for the British audience beauty becomes a more 'stressful and competitive' experience (De Mooij, 1998: 277). Therefore, the values transmitted in an advertisement message might not be understood in the same way by both cultures and as a consequence, the advertisement might need to introduce changes in the message or contemplate a different approach for each country.

For all the reasons mentioned above, it is undeniably important for both advertisers and translators to understand the profile of target consumers in order to find the best way to approach them (Bueno García, 2000: 116), and that includes understanding current society, and also the events and values that surround and influence consumers. Women are generally stereotyped by marketing experts as very keen and emotional consumers and therefore advertisers make use of a high number of emotional and psychological strategies to persuade them, which are further intensified by setting the advertisements in the context of a magazine. For example, magazines strategically draw attention to potential problems a female audience may have in order to create a need and subsequently offer a solution, which is the

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<sup>139</sup> See chapter two.

<sup>140</sup> See chapter two and following sections of this chapter.

advertised product (Martínez Reventos: 1998: 32).

Taking into account the aforementioned ideas, the analysis of advertisements will also consider the use of the textual and visual resources adopted to approach women (for instance: vocabulary, linguistic and visual rhetorical resources, emotional resources, and use of celebrities) and the way they convey cross-cultural stereotypes and values.

### **5.3. Corpus: selection of advertisements and products**

The purpose of this section is to explain briefly the process of the corpus compilation and provide a summary of its content. As previously listed in section 5.1., the magazines primarily used for this study are: *Glamour* and *Vogue*. The corpus was compiled from October 2008 until May 2011 and the total number of advertisement pairs gathered was 70. Although the dates are not significant, it is worth stating that the 'short-life' of advertising (Jefkins, 1991: 75) explains the synchronic nature of this study. In other words, the time period covered by the corpus highlights the fact that this is a study of contemporary tendencies. As was suggested in chapter four, it is relevant to interpret the content of advertising messages within the right spatial-temporal and socio-cultural context in order to be able to offer a valid and accurate interpretation of them, especially when a group of advertisements published in the same time frame are being compared, as they will reflect the current socio-political and economic circumstances, stereotypes, conventions and values of that time.

Women's magazines have rich advertising content, which is not only carried out by traditional advertisements but also by using advertorial and other 'undercover' promotional strategies.<sup>141</sup> However, for the present research only direct advertisements will be considered. The vast majority of advertisements found belong to the cosmetics sector,<sup>142</sup> followed by fashion, small appliances

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<sup>141</sup> By 'advertorial' this study understands an advertisement 'disguised as a piece of journalism' (Munday, 2004: 207). For example, when a product is covertly advertised as part of an interview with a celebrity, who recommends or claims to use the product.

<sup>142</sup> Due to the transnational perspective of the study and since both source and target advertisements been featured in European publications the definition of cosmetic products provided by the European Union will be used. A cosmetic product is defined by Article 2 in the Regulation (EC) No 1223/2009 of the European Parliaments and of the Council of 30 November 2009 on cosmetic products as: 'any substance or mixture intended to be placed in contact with the external parts of the human body (epidermis, hair system, nails, lips and external genital organs) or with the teeth and the mucous membranes of the oral cavity with a view exclusively or mainly to cleaning them, perfuming them, keeping them in good

(for personal care) and to a much lesser extent cars, cleaning products, food and alcohol, which also seemed to be the sectors with a higher number of localised advertisements. Hence, due to the highest occurrence of advertisements from the cosmetics sector in those magazines and the fact that virtually all cosmetic products are from international campaigns, this research will focus its suggested method of analysis on this area, covering all the product categories set forth in the definition of cosmetics provided by the European Union (hair products, skin care products, make-up products, depilatory products, perfumes and beauty appliances). Additionally, defining the scope of the products by sector allows one to provide a better description and analysis of competitors and specific regulations that apply to a given sector. Furthermore, the great variety of cosmetic products provides diverse material for the study of advertisements in terms of textual length and other linguistic and visual features and relations. For example, skin care products usually include a fairly long written text that explains the benefits and use of products, whereas perfume advertisements are generally more visual and text is kept to a minimum.

The distribution of the cosmetic advertisements included in the corpus of this study, according to the type of product advertised, is the following:

<b>Sector</b>	<b>Type of product</b>	<b>Number of advertisements</b>
Cosmetics	Hair	8
	Skin Care	20
	Make-up	15
	Perfume	20
	Depilatory Products	3
	Electronic Beauty Devices	4
		Total number: <b>70</b>

Table 1. Distribution of the cosmetic advertisements in the corpus

As can be noted in the above table, skin care products and perfumes have the highest number of examples, followed by make-up, hair, electronic

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condition or correcting body odours'. Therefore, in this research the word cosmetic will refer to make-up products, skin products, beauty products, deodorants, tooth products, perfumes and beauty appliances.



beauty devices and depilatory products. This product segmentation will provide this research the opportunity to observe the existence, if any, of verbal and/or visual conventions created by current markets (and competitors) which may have an impact on the translation process, for example, the type of communication strategy used by advertisers. Furthermore, such segmentation will also allow this study to identify and describe legal restrictions that affect the translation of the message. Legal matters are in fact an important part of advertising, and it is these vital factors that will be explored next.

#### **5.4. Legal restrictions**

Strict national and European Union regulations apply to the cosmetic sector. As 'the Code of Advertising, Sales Promotion and Direct Marketing' ('the Code') states, the UK is strongly controlled by three regulators: the Advertising Standards Authority (ASA), the Advertising Standards Board of Finance (ASBOF) and the Committee of Advertising Practice (CAP).<sup>143</sup> They all ensure the fair practice of advertising and regulate all the different types of products and sectors, covering issues such as the use of testimonials, celebrities, prices, references to competitors and imitation, as well as giving advice on how to avoid misleading claims that can get brands into legal problems. Likewise, Spanish advertising is regulated by the 'Ley 34/1988, 11 de noviembre, General de Publicidad', and complemented by a self-regulatory association: Autocontrol. Moreover, the UK and Spanish advertising practices are also regulated by European legislation; it is important to note here that these national and European regulations and associations ensure that advertising is non-sexist and women are portrayed fairly in the media. Thus, it is important to choose both the right words and the right images when advertisements address the female sex. In fact, Spanish and British advertising regulations make an explicit reference against the use of stereotypical visual or verbal content that may cause offence on the grounds of sex and gender, and in both countries regulations exist that ensure the dignified portrayal of women.<sup>144</sup> More specifically, according to its website, the Spanish institution *Instituto de la Mujer* puts an enormous emphasis on the protection of women against offence from sexist advertising

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<sup>143</sup> 'The Code' can be found in full at the CAP website.

<sup>144</sup> In Spain: Ley Orgánica 3/2007, de 22 de marzo, para la igualdad efectiva de mujeres y hombres; in the UK: the Equality Act 2010.

and stereotyped roles. For example, the *Instituto* controls, and takes legal action against, advertisements that show extremely thin female models, that depict women as objects or that show a sexist use of language.

There are additional regulations that apply specifically to the cosmetic sector. On a European level, the Regulation 1223/2009 of the European Parliament and the Council regulation of 30 November 2009 on cosmetics products offer a definition of a cosmetic product and its uses and functions, and clarifies the sometimes fine borderline between medicines and cosmetics. The only reference made by European law regarding the use of languages is about the product information file (Chapter III, Article 11, paragraph 3) and labelling (Chapter VI, Article 19, paragraph 5). However, the paragraph on labelling (name of product and other information and advice on use) specifies that the language used 'shall be determined by the law of the Member States in which the product is made available to the end user'. In this respect, both Spanish and UK regulations allow the use of other languages spoken in the European Union as long as the purpose of the product is made explicit in the national language of the target market; this is a policy that helps the existence of multilingual advertising messages.

As Corpas Pastor (2004: 198) points out, no mention is made by any European or national regulations of the language in which advertising material should be presented, but the labelling restrictions also may affect the translation of advertisements since it is possible to maintain the name of the product in its original language as long as the purpose is stated in the language of the target market. That is to say, many advertisements contain a picture of the product, where the name of the product is written in one or more foreign languages, in which case the function of the product must be explicitly described in the language of the target audience. In addition, Corpas Pastor (2004: 194) notices how frequently products include a second explanatory name ('subnombre'). Such an explanatory name is usually placed under the international commercial name of the product, to make clear the function of the product in local markets while maintaining a global product denomination. For example, the name of the product advertised in figures 17 and 18 (page 142) is written in English ('even better') and the explanatory name ('dark spot corrector') in English and French,

therefore, the function of the product needs to be clarified in the Spanish copy by saying 'reduce las manchas' ('reduces spots') in the headline to avoid misleading consumers, which is something that can be penalised by law.

Nevertheless, UK regulations are more detailed regarding the wording of the message. Aware of this, ASA provides guidelines on how to avoid breaking the Code by giving advice and examples on correct and incorrect advertising claims. For example, in the United Kingdom any message that claims a skin care product has permanent effects needs to show strong evidence from several sources. Other claims such as 'reduce the appearance of fine lines and wrinkles' or 'look younger' are acceptable (ASA, 2009: 6) and may need to provide only very little evidence as they imply a subjective opinion and not a fact. Thus, personal judgements are preferred as a way to elude legal problems. Something similar applies to hair products, words like 'look' and 'protect' are admissible but not 'repair' or 're-grow'. This can be illustrated by a *L'Oréal* advertisement (Figures 24 and 25, see below), where the hair product is advertised with a different name ('Full Restore' instead of 'Total Repair') in the United Kingdom; it is likely that name has been changed for the UK market to avoid the word 'repair' due to the mentioned legal restrictions, which do not apply in Spain.



Figure 24. L'Oréal Elvive (Spanish)



Figure 25. L'Oréal Elvive (English)

Likewise, hyperbole and superlative words are only acceptable when there is proven evidence; the use of the word 'probably' in front of the expression can make it sound like a subjective claim (Cosmetic Advertising Code: 7) and consequently, there is no need to show strong evidence. From these facts, one may conclude that it is clear that the phrasing of advertising should be carefully done in the translation process for two main reasons; firstly, to fulfil the communicative aims of the brand and secondly, to avoid any legal problems or need for proof of evidence. Nevertheless, companies have the final decision on following these guidelines, but if they decide not to, then they will need to provide evidence to justify their claim. In the event not enough or strong enough data is provided to support their claims, the company would have to reword the message in a way that is in accordance with regulations. For this reason, this study considers that although translators should not be responsible for ensuring advertisements meet all regulations (the company should be responsible for this), translators should be aware of the restrictions that apply to language; legal matters do not only mean adding small print to the message, they also affect the wording of an advertisement and therefore it can be argued that legal knowledge becomes part of the translators' domain.

Finally, it is essential to point out that the CAP code (part III (d) specifies that 'a claim can be implied or direct, written, spoken or visual; the name of a product can constitute a claim'. This fact supports the idea that visual communication can provide as much information as a written message, and consequently needs to be considered by translators as a meaningful part of the advertisement as well as the name of the product.

### **5.5. Questionnaire**

In order to support the analysis of the corpus of print advertisements with some practical information provided by international brands, an online questionnaire was created (see appendix 2 and appendix 3 for English and Spanish versions respectively). The objectives of the questionnaire were: firstly, to obtain some knowledge of how translation practice is approached from a business perspective to help define the real current role of translators in the advertising field; secondly, to discover the importance given to languages (and translation) in international campaigns; and finally, to establish the degree of cultural awareness (cultural differences) in the advertising industry.

The questionnaire was written in both English and Spanish with the intention to contact multinationals and, whenever possible, their headquarters in the United Kingdom and Spain, as a strategy to increase the chances of getting a reply. It was considered highly relevant to find a quick and simple way to complete the questionnaire, which at the same time allowed a two-way interaction. Thus, the most convenient option seemed to create an online version of the questionnaire in English and another one in Spanish. As a result, an email that included a direct link to access the questionnaire was sent out to a total of seventy multinationals and brands related to the type of products gathered for the corpus (cosmetics). Additionally, the questionnaire was also sent out to some British and Spanish international advertising companies which had a portfolio of international campaigns on their websites (related to cosmetic products) since they were also considered as a useful source of information.

The content of the email was straightforward, brief and clear. There was a short introduction about this project research, created in both English and Spanish (see appendix 4 and 5), where the purpose of the study was

summarised and the relevance of obtaining some information on translation matters from a business point of view was clearly stated. The number of questions was kept to a minimum as in general people often avoid replying to questionnaires that are too time-consuming. Accordingly, the questionnaire consisted of four questions carefully designed to obtain as much input as possible, where more than one answer could be selected for each question and where it was also possible to write a further comment on each question. Each question had a specific purpose: the aim of the first question was to find out the preferred profile of professionals commissioned for translation projects, for example, an in-house translator, an external one or an agency. Questions number two and three gathered information about the degree of freedom translators are allowed in the translation process and the involvement of translators in the whole campaign process. Finally, a fourth question was introduced to find out how marketers and advertisers manage cultural aspects in international campaigns; for instance, whether cultural references are completely avoided from the very beginning of the campaign design or if they are dealt with afterwards, during the translation process.

The total number of emails obtained in response was twenty-two. The majority claimed to be unable to complete the questionnaire for two main reasons: firstly, because companies are unable to respond to individual interests due to the huge amount of emails they receive on a daily basis. On the other hand, brands' policies impeded them from completing questionnaires of this nature as marketing and advertising information is strictly confidential because of the competitive nature of the business, which suggests that translation and cultural differences are considered to be a strategic part of their marketing campaigns. Nevertheless, the limited amount of feedback obtained is unfortunately a common restraint that translation studies has to face. Certainly, it would be useful to support theoretical translation approaches with feedback from the business industry to achieve a better understanding of the real needs and current procedures in the advertising field. Such input could indeed lead to the enlightenment of theories and the improvement of professional projects, replacing the current hypothesis about what the role of translation and the involvement of translator in advertising might be. Perhaps this fact reflects the

underestimation or lack of interest of international companies in linguistic and cultural matters as some scholars have previously suggested;<sup>145</sup> if so, then it is vital to encourage both researchers in translation studies and professionals from the translation industry to work together and create awareness of the research and progress made in this subject area in recent years.

Nevertheless, the Spanish version of the questionnaire was completed by two well-known companies who opted not to be mentioned by name in the study. One of the companies is a multinational in the cosmetic sector and the other one is an international advertising company. The answers from the multinational company are summarised as follows (see appendix 6 and 7 for complete answers in Spanish): the person in charge of the translation task is an in-house marketing and advertising expert with a sound knowledge of foreign language(s), which implies that translators are not needed in the creative process of international campaigns. In the event external translators were required, they would only get involved in the project once the advertisement had been fully designed. It is also mentioned that cultural aspects are adapted in the translated copy of the advertisement, indicating that cultural differences are not necessarily avoided. In view of these answers, one can conclude that an expert with a marketing background and a sound knowledge of one or more foreign languages, who can carry out different tasks in the company is much preferred to a translator. This approach may reinforce the idea previously suggested that linguistic and cultural differences are not such an important matter for a company to hire a professional who can focus exclusively on these matters.

The second questionnaire was completed by an international advertising company specialised in health care. According to this company, the person in charge of the translation project is identified as an in-house marketing and advertising expert with a good knowledge of a foreign language. However, a translation agency may occasionally carry out the task if an individual project requires it, although in either case experience in the healthcare area is an essential requirement. Regarding the role of translators in international campaigns, it is stated that their freedom to carry out changes to content other than text is completely determined by the nature of each project but their

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<sup>145</sup> Lambert (1994: 24); Smith and Klein-Braley (1997: 173); Munday (2004: 202). See also chapter two and three.

contribution is strictly limited to the post-creative process of advertisements. Lastly, international campaigns are designed to work well in different countries so any culturally problematic issues are considered and tackled during the creative process. In conclusion, once again, the profile of a marketing/advertising expert with foreign language(s) knowledge is preferred by advertising companies, although professional translators and translation agencies are now and again also commissioned.

Certainly, the limited amount of replies obtained are by no means conclusive. However, this small contribution from the marketing/advertising field cannot be ignored either. It is still valuable feedback that will be further considered in the final conclusions of the present research.

### ***5.6. Visual and textual suggested methodology***

Central to this chapter is the formulation of an interdisciplinary and multimodal method of analysis for print advertisements, based on the theoretical framework that was explored in chapter three. Thus, this method will follow a functionalist approach as well as a descriptive and an interdisciplinary perspective due to the nature of the subject of study. Indeed, most scholars<sup>146</sup> who have done previous research in advertising translation do agree that the functionalist approach is the most appropriate one for a number of reasons, which can be briefly outlined as follows: the key role the target audience and culture have in the translation process; the fact that apart from the relationship between the source text and the target text, there are other relations to explore (the text and its context, linguistic and visual elements, the participants in the communication act) and the need to consider semantic and pragmatic aspects as well as linguistic ones, bringing together different knowledge areas. This interdisciplinary approach is an indicator of the multidimensionality of advertising messages and provides a glimpse of how complex it is to combine in the study all the different aspects that shape the whole message. In addition, the functionalist approach adopted by this research concedes certain flexibility for translators since every change is valid as long as it meets the desired aim of the advertisement.

The method of analysis that will be suggested by this research has been

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<sup>146</sup> Among others, Smith and Klein-Braley (1997); Stecconi (2000), Bueno García (2000); Duro Moreno (2001); Valdés Rodríguez (2004); Maroto (2007); Montes Fernández (2007).



mainly inspired by two existing methodologies characterised not only by their interdisciplinary perspective but also by their descriptive and interpretative approach. However, before describing both frameworks, it is important to explain the reasons that have led this study to consider their suitability. Above all, the emphasis of this research focuses on the idea that advertisements are communicative acts and that the meaning of their message results from the equal interaction and contribution of all its verbal and non-verbal components, which are decoded within the contextual situation surrounding the receivers of the message. Such a viewpoint suggests that by only considering or prioritising a particular component (verbal or visual) over the rest, the resulting conclusions could be misleading and/or incomplete. For example, a bare linguistic analysis would overlook all the visual communicative features, and consequently any possible new meaning(s) created by their visual-textual interplay would be ignored. All these ideas are shared and described in two previous frameworks of analysis: Martí Perelló and Vallhonrat Bodas' (2000) and Cortese's (2008), which highlight the suitability of addressing advertisements by using a compound of notions from different disciplines implicated in the study of advertisements to succeed in the correct interpretation of the message. As a final point, it is also relevant to remark on how the fact that both previous frameworks have been developed in separate fields of study (translation studies and advertising) is not an arbitrary coincidence but an attempt to offer a truly interdisciplinary proposal.

The first interdisciplinary method emerges within the field of translation studies and it is a model presented by Martí Perelló and Vallhonrat Bodas (2000) for the translation of television advertisements.<sup>147</sup> The original model is divided into four 'modules'<sup>148</sup> 'that interact at the same level to transmit the publicity message' (Martí Perelló and Vallhonrat Bodas, 2000): verbal description, non-verbal description, interpretation of rhetorical resources and pragmatics. On the whole, this method permits a thorough study of all the dimensions comprised in an advertisement (such as images, text, cultural content and context), considering both the connotative and denotative meaning

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<sup>147</sup> See also chapter three.

<sup>148</sup> This is how Martí Perelló and Vallhonrat Bodas (2000) refer to the different parts of their method.

of the message within a socio-cultural and advertising environment. Furthermore, an emphasis is placed on the separate analysis of visual and textual rhetorical features in addition to the consideration of rhetorical features resulting from textual and visual associations, which are frequently overlooked in translation. Martí Perelló and Vallhonrat Bodas' methodology certainly agrees with the views of the present study, however, the main obstacle with this method is that it has been exclusively described for the analysis of television advertisements and therefore some ideas seem irrelevant for the translation of print advertisements. For instance, the description of sound and video image features are obviously inapplicable to printed advertisements, and consequently, they need to be replaced by notions on visual analysis to fulfil the needs of printed media. Another weak point is the absence of guidelines for each module; in essence, the methodology defines several parts of the message in detail but does not outline a consistent procedure for its analysis. On balance, it is a proposal that provides a good general structure for a multidisciplinary approach with one clear aim: to show that it is essential to analyse every module to achieve a complete study of an advertisement, a conviction that can be easily transferred to the present study.

Equally interesting is the method introduced by Cortese (2008), who describes how to analyse advertisements from an advertising and a sociological point of view. The approach is divided into five parts which are summarised in a check list included in Cortese's book *Provocateur* (2008): the deconstruction of non-verbal behaviour (visual content), the deconstruction of copy (linguistic content), the marketing analysis of the advertisement, artistic composition (visual message) and narrative (the meaning of the message). Cortese (2008: 1), defines deconstruction as 'the analysis of advertising in such a way as to reinterpret implied meanings as symbolic rituals of postmodern societies', which emphasises the figurative sense and cultural weight of advertising messages. Hence, the need to simultaneously consider all the aspects (visual, textual, pragmatic, and so on) that shape the overall meaning of messages. However, there are two weak points in Cortese's proposal when applied to this study: the fact that the deconstruction of the non-verbal component only considers 'non-verbal behaviour or body language' (Cortese, 2008: 2), based on Goffman's

(1976) work on gender advertisements. Yet, although most images in cosmetics advertising picture female or even male figures, inanimate objects are frequently part of the message too. Similarly, the deconstruction of the copy does not offer linguistic guidelines to proceed apart from the description of the different parts of an advertisement. In fact, Cortese (2008: ix) introduces his method as an interdisciplinary analysis but does not mention the inclusion of linguistics as part of it, instead he lists other disciplines such as sociology and visual communication so it can be argued that is not a truly interdisciplinary approach.

Nevertheless, Cortese (2008: 2) highlights the relevance of examining both the 'literal' and 'actual' meanings of a message, which reinforces the idea that translators should consider both denotative and connotative meanings of original advertising messages to help them opt for the most convenient translation strategy. The interpretation of images is probably the area that could entail more difficulties for translators since, as well as marketing, is out of their main subject domain. This study suggests a bridge for this gap in knowledge by borrowing analytical methods from other disciplines and creating guidelines for the analysis and interpretation of visual elements and marketing content. Thus, the applicability of Cortese's method lies in being a systematic source of information for critical visual analysis from an intercultural perspective, where linguistic content and cultural features are considered.

The proposals described above have been the main source of inspiration for the method of analysis for the translation of printed advertisements that will be proposed by this research. The suggested approach will start with a preliminary analysis of the marketing and cultural contextual parameters of the advertisement, followed by a second stage: a textual and visual analysis of the message, which will be further divided into three parts: the deconstruction of the copy (text) (Cortese, 2008), the deconstruction of non-verbal behaviour (Cortese, 2008) and image, and thirdly, the intersemiotic analysis of the associations generated by the interaction of text and image. In the following stage (third stage) all the aspects so far considered will help translators to reach to a final conclusion about the advertising message and the description of potential problematic features that could interfere with the successful reception

of the message. Finally, an additional stage (fourth stage) will provide translators with the chance to produce alternative versions or multiple versions (Torresi, 2010: 12) of the translation leaving it up to the company to make the final decision.<sup>149</sup> Yet this last stage would only be applicable to translation practice rather than comparative analysis, in which case it could be replaced by proposals to overcome the pitfalls or failures identified in the existing translation.

The particular characteristics of a given advertisement will determine the applicability and the length of each phase. For instance, in advertisements with reduced or little linguistic content, the image will become the most meaningful part of the message and therefore visual analysis will have more weight than the textual one. This fluctuation generally depends on the type of product as well; there are some products, for example perfumes, that rely on the impact of the visual aids keeping the written message to a minimum, whereas other products such as skin care products require an explanation of use, properties and so on, in which case the linguistic component becomes more relevant and therefore it will require a more in-depth analysis.

Before examining the suggested methodology, and in order to provide a structured approach for classifying the advertisements, this study will consider the five main strategies proposed by Smith and Klein-Braley (1997: 173). Although Smith and Klein-Braley's strategies were listed and briefly described in chapter three, they will next be explained in greater detail and the advertisements from the corpus will serve to illustrate them. The reason why these strategies have been chosen is because they all assume the universality of images as part of the standardisation process in international advertising and in consequence, they perfectly suit the aim of this study.

### ***5.7. Smith and Klein-Braley's standardisation strategies***

The great majority of the advertisements from the corpus share a common feature: the images remain unaltered in the source and target copies,<sup>150</sup> presupposing images can be globally understood, and as a result, ignoring their connotative meaning. Thus, these examples will further illustrate and highlight

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<sup>149</sup> See chapter three and four.

<sup>150</sup> This study will consider the English advertisement as the source text since normally the internationalised source copy is written in English.

the rhetorical essence of images and their symbolic meaning 'constructed from the conventions of a particular culture' (Scott, 1994: 252).

The first strategy is described by Smith and Klein-Braley (1997: 182) as 'no change: retain both graphics and text', thus the pair of advertisements are identical and there are neither textual nor visual changes. In this case the role of translators is to act as cultural mediators and the focus of analysis lies on the type of product, the brand, how the message is constructed and how the exact same message will suit both English and Spanish readerships. Therefore, it is important to target any possible conflictive issues that could be misunderstood or offensive in any of the cultures involved before the message is distributed across markets. Corbacho Valencia (2010: 7), who defines this first strategy as total standardisation, highlights the fact that this is a cost-effective way to approach global consumers and achieve a uniform brand image (see chapter two). The lack of translation procedures is essentially due to the absence of linguistic content that usually consists of (at the most) the brand name and/or name of the product and/or a brief slogan. Sometimes, as Bueno García (2000: 203) points out, the only variation is reduced to a few changes in the additional information (for instance, website URL and contact details), in those cases Bueno García (2000: 203) suggests the process should be considered as 'direct transfer' ('transferencia directa'). As a result, one could question if this stage should be actually considered as a translation strategy since there is not linguistic transference involved. This study considers that although linguistic changes do not apply, translators can still play a crucial role as intercultural experts by providing advice to companies about the suitability of the message in the target culture, ideally during the design process of the campaign, to ensure the non-existence of misinterpretations or offensive content by focusing their attention on the use of symbols and portrayal of gender.



Figure 26. Gaultier Classique (Spanish)



Figure 27. Gaultier Classique (English)

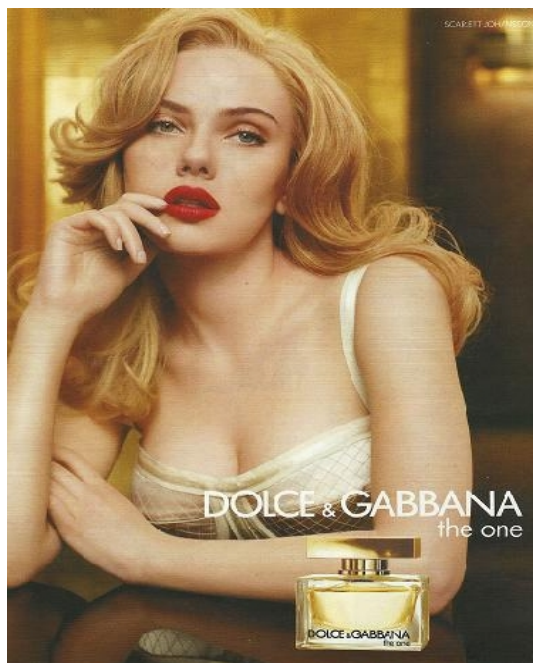


Figure 28. D&G The one (Spanish)

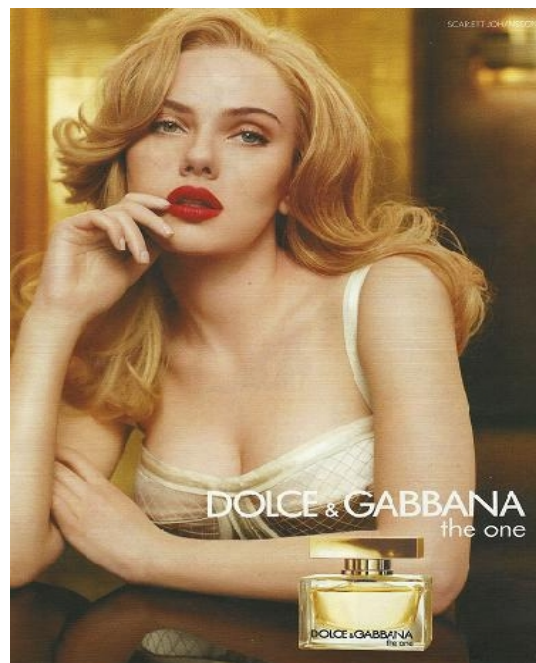


Figure 29. D&G The one (English)

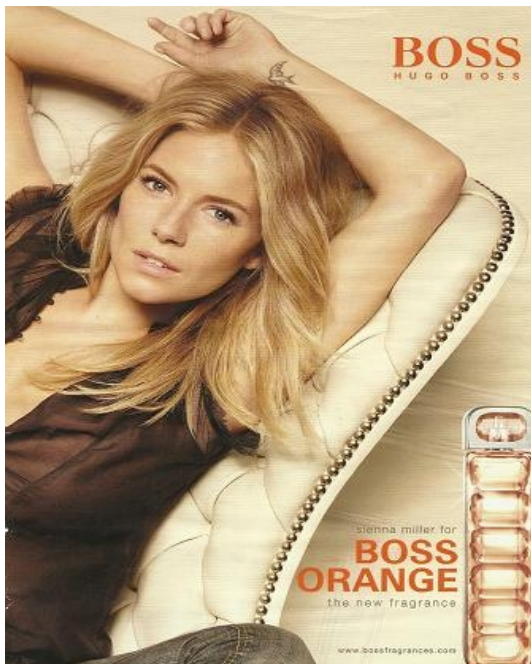


Figure 30. Boss Orange (1) (Spanish)

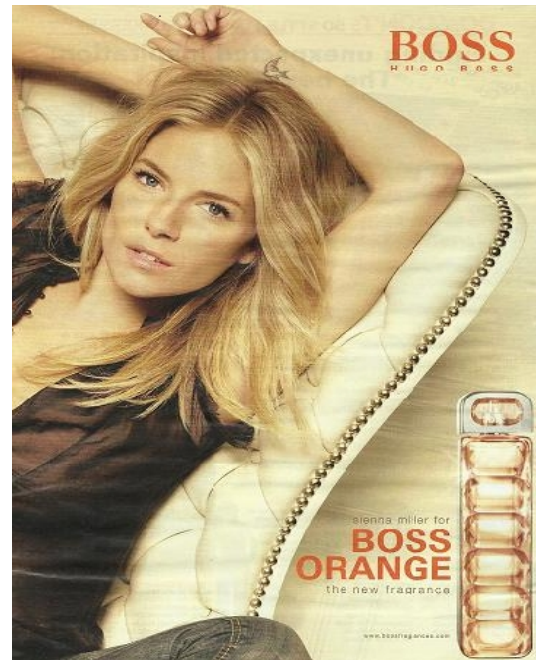


Figure 31. Boss Orange (1) (English)

In the cosmetics industry, this strategy is mainly used to advertise perfume products and products that have 'strong brand names' (Snell-Hornby, 2006: 136). To exemplify this strategy, some perfume advertisements have been selected (see above figures 26 to 31). They all share common characteristics: all the females portrayed play a dual role in the advertisement as both consumers and objects. The textual content is kept to a minimum and it is interesting to notice how they all place a bottle of the product on the right bottom corner, which is the exact place where the conventional direction of reading ends. Female models also share some common physical features (pale skin, blonde hair) that represent the current modern global beauty ideals. They are portrayed as erotic objects that fulfil the femininity ideal desired by men; they are indeed portrayed from a male gaze perspective (Mulvey, 1989: 20). The advertisement suggests that all women can be as sexy and beautiful as the models, and such an aspirational need is materialised in the advertised product. However, as it has been previously suggested, beauty is a concept that tends to

change across cultures and over time so it is inappropriate to use stereotypes and consider there is a universal beauty image and a universal concept of femininity.

Furthermore, in figures 28 to 31 there is another relevant feature, which is the use of celebrities to advertise the product. Schroeder and Bogerson (1998: 182) point out that celebrities are used to create the identity of the brand by means of their own image and values, and as De Mooij (2011: 278) suggests, celebrities acquire a 'symbolic role' associated with the advertised product. Consequently, if different countries have a different image of the celebrity the product and the brand will have different connotations so they cannot be considered absolute universal images either. Additionally, some celebrities simply do not arise the same interest in all countries or are not as well-known (Bueno García, 2000: 167). For example, Sienna Miller is much more popular in Britain than in Spain, where she is only known for her acting roles rather than her celebrity status; thus, Sienna Miller will represent aspirational values for both cultures.

The name of the product usually has a connotative significance too; it is generally in English or French and therefore, the evocative power of the name is lost when the advertisement is released in a Spanish-speaking country. In the *Hugo Boss* advertisement, there is more than just the name of the product; there is a short description, which is also kept in English, that the Spanish audience may also understand. In some cases, as in the *Classique* perfume example, the French word 'classique' is close enough to its Spanish equivalent 'clásico' and the English one 'classic' to be understood. Moreover the image works as a visual representation of the classic art or classic beauty and helps readers to correctly interpret the idea that the brand is trying to convey.





Figure 32. Kenzo Flower (Spanish)



Figure 33. Kenzo Flower (English)



Figure 34. YSL Parisienne (Spanish)



Figure 35. YSL Parisienne (English)

A second strategy suggested by Smith and Klein-Braley (1997: 182) is 'export advertisements: play on positive stereotypes of the originating culture, retaining logo, slogan, and so on in the original. If necessary, have additional

copy in target language'. This is also a common approach in perfume advertisements from renowned brands. In this case, translators must compare how different cultures appreciate the culture that is being stereotyped, and if the intended message can be equally achieved in all target cultures. An example of this approach can be clearly seen in the *Kenzo* advertisement (figures 32 and 33); the Japanese origin of the brand is captured in the image of the advertisement as well as in the name of the brand itself. The name of the product is 'Flower', an English word that suggests the international nature of the campaign. The visual deconstruction of the advertisement shows how the image of the advertisement has been built on Japanese symbols and values, even though it is aimed at an international audience.

The page is divided into two main parts; the upper half featuring the face of a young dark-haired Japanese woman against a black background, the name of the product and the name of the brand is vertically written on her right and a few red circles (in different sizes) appear on her left. On the bottom half, one can see the skyline of what seems to be a Japanese city in the background (probably the city of Tokyo); in front of it and on the right bottom corner, there is a poppy close-up with three bottles of perfume (in three different sizes). The country of origin becomes a persuasive resource that appeals as something exotic and new, reinforced by the identity of the woman, the colour red (as in Japan's flag and a lucky colour, and as De Mooij (2011: 232) suggests, the colour of love. Likewise, poppies, which are one of the most common flowers in Japan, become an emblematic symbol of the Japanese culture. Thus, despite the limited length of the textual content, the message has a strong figurative content to persuade consumers. 'Flower' is not only the name of the product but also a symbol of the product as it is the colour red. The perfume bottles bridge the two differentiated halves (emphasised by the colour contrast) in the advertisement: the top half connotes the enigmatic and mysterious yet innocent side of the Japanese culture, whereas the bottom half connotes peacefulness and calm.

As in the previous strategy, the role of translators may be limited to giving advice on cultural issues as in *Kenzo's* advertisement, or may entail linguistic changes as in figures 34 and 35, where the 'Parisienne' advertisement clearly

exploits the French origins of the brand: *Yves Saint Laurent* (YSL) is a French luxury brand and a cult brand for some sectors of the global society. At the front of the picture, the international model Kate Moss is pictured from knees to head going downstairs while holding a rose on her chest with her left hand, and in the background (on her right) the French symbol par excellence, the Eiffel Tower, is pictured. At the bottom of the page, the textual content is written against a blank background that makes the image on top look like a *polaroid* picture, the perfume bottle is placed at the right bottom corner. The dominant colours are black and light pink, which are the colours at dusk, and gold, which is a colour usually associated to luxury. The colour of the sky matches the colour of the perfume and the rose, which is the main component of the fragrance. These facts can lead to the following conclusion: dusk has inspired the product (hence the colour) and the rose is the physical representation of the perfume; that is, obviously the perfume content is invisible and cannot be pictured, therefore the rose becomes a metaphorical representation that implies the model is wearing the perfume. Furthermore, the image evokes the essence and romanticism of Paris and the model exhibits a stereotyped femininity and beauty (young, sensual, romantic, fresh and stylish), representing the aspirational values of the product.

Regarding textual elements, the name of the product 'Parisienne' ('a female Parisian') highlights in written the French origin of the brand. The greatest difference between both copies lies in the line of text located under the name of the brand and product. In the English version, this line reads 'living and loving in the moment', a slogan that transmits the emotions attached to the product: enjoying life to the full. However, there is no slogan in the Spanish advertisement but a description of the product that reads in French 'la nouvelle eau de toilette'. It must be noted how the slogan, which is associated to the brand, is written in gold (the same as the logo), and the description of the product is written in the same colour as the product (pink). This difference somehow changes the meaning of the message for Spanish and English readers: the slogan adds information and help the audience to interpret the image in a way that becomes more meaningful for the readership. On the contrary, the description of the product does not add any meaningful information

but, as the line is in French, strengthens the country-of-origin effect. Moreover, the interpretation of the high visual content of this type of advertisements depends on both cultural and personal knowledge as well as on the ability to decode symbolic meaning (De Mooij, 2011: 249). As was suggested in chapter four, high-context cultures are more used to decoding connotative meanings than low-context cultures, therefore, the YSL advertisement would be more significant for a high-context culture, and this fact must be taken into account in the translation process.

On a legal level, and according to European advertising regulations, widely used terminology such as 'eau de toilette' is an acceptable description despite the official language of the target market and consequently, does not need to be translated, which facilitates the complete standardisation of perfume advertisements.



Figure 36. Boss Orange (2) (Spanish)

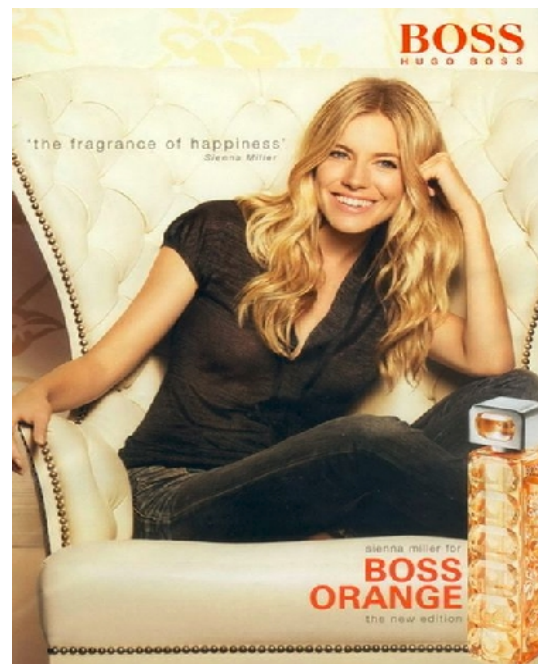


Figure 37. Boss Orange (2) (English)

The third strategy described is 'Straight translation' (Smith and Klein-Braley, 1997: 183) and as the name implies, is a translation that reproduces the original text word by word. The challenge here is how to get the message across successfully in various countries with a literal translation. Smith and Klein-Braley (1997: 183) remark that this is the least recommended and the

least used approach in advertising translation because it completely ignores cultural diversity, and as a matter of fact, only one example has been found that falls into this category (figures 36 and 37). Nevertheless, the limited number of examples reveals that despite the efforts to create a culture-free internationalised copy, it is virtually impossible to advertise a product without performing at least minimal changes when the text is longer than a sentence.

The *Hugo Boss* advertisement promotes the perfume 'Boss Orange' and features the internationally known actress Sienna Miller, who is sitting on a white armchair in a relaxed posture. Her name is written in the bottom right corner, above the name of the product (in orange and in a much bigger font size) and the signature slogan. The brand name appears on the top right corner and next to the actress, on her left, one can read the slogan, which is meant to be Sienna Miller's statement. The English version reads 'the fragrance of happiness' and the straight translation into Spanish reads 'La Fragancia de la Felicidad'. It is interesting how this sentence has some typographic alterations: capital letters are used in 'La', 'Fragancia' and 'Felicidad' as if it was the title of a film; usually capital letters would not be used in a statement of this kind. Thus, in the Spanish version the phrase looks like a title of a film and in the English copy as a quote with a subsequent change of meaning. In fact, the lack of an upper-case letter at the beginning of the English copy makes it even more informal. The Spanish line suggests Miller is the star of the film, justifying her presence as the face of the campaign and the English one suggests the actress is giving her personal opinion. Sienna Miller is a popular celebrity and the media usually portrays her as a beautiful, stylish and successful woman, and she represents the values of the brand. The product is targeted at young audience who may feel attracted by the values associated with the brand.

In this case it is relevant to translate the text to ensure consumers get the right message; however the way in which it has been translated (with typographical modifications), changes its meaning. This is a decision that must be taken in conjunction with the advertising team as it alters the way in which consumers are targeted. One possible explanation for the different strategies in both markets is that since Sienna Miller is a British celebrity her opinion may be more meaningful for the British audience than for the Spanish one, who knows

her best for her acting in films. In essence, even though the text has been translated literally, the way in which it is delivered somehow changes the concept of the source advertisement and the way in which the written message is related to the face of the campaign.

Although I have categorised this advertisement as straight translation, there are minor typographical alterations that carry different connotations for the Spanish and British readership, and for this reason it could also be argued that there are minor visual alterations, relevant enough to consider this advertising pair as an example of the sixth strategy suggested by Smith and Klein-Braley (1997: 183) where both text and images are adapted.<sup>151</sup>

Smith and Klein-Braley (1997: 183) suggest a fourth strategy named 'adaptation'<sup>152</sup> where the visuals are kept unaltered and the text changes slightly or significantly. The authors say that it is possibly the most convenient approach to create an international campaign that is heavily localised in an effective and relatively cheap way. This strategy is definitely the most common in standardisation (and with the highest number of examples) and concedes the translator more freedom to introduce a larger amount of linguistic modifications to adjust more freely to the requirements of the target market and audience. However, the fact that non-verbal elements are kept unchanged in all markets makes one wonder if it is possible to maintain the textual-visual relationship when only linguistic changes apply. To better analyse and illustrate this point, several examples of adaptation with mixed results will be next described.

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<sup>151</sup> See the definition and explanation of 'typography' in chapter 4, section 4.5.

<sup>152</sup> For this study, adaptation will imply certain degree of similitude with the source text. Thus, even if the source text is strongly modified (text deletion, addition, etc.), there are always some common textual features in content and form shared by both copies. See also chapters two and three.





Figure 38. Dior Extase (Spanish)

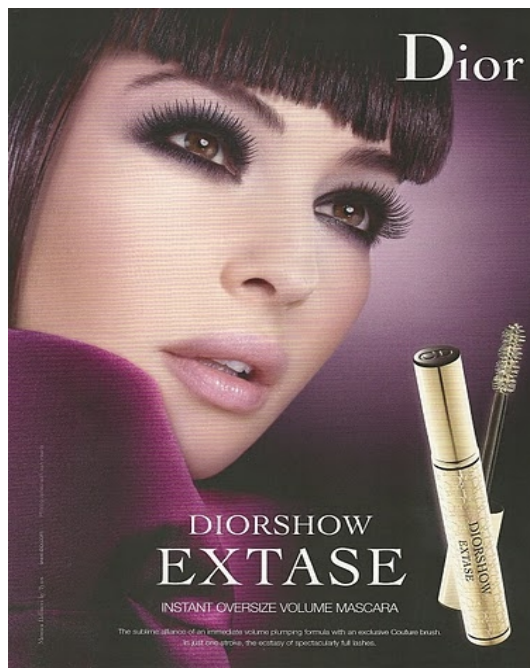


Figure 39. Dior Extase (English)

The analysis of this fourth strategy will start with advertisements that contain the image of the product and a female model together with some textual content. The first example (figures 38 and 39) is an advertisement for a *Dior* mascara, which is considered as a high-end cosmetics brand. It features a close-up of the left side of a woman's face, the Italian actress Monica Bellucci, that takes most of the page against a purple and black background; the product that is being advertised is placed on the right bottom corner, the brand name is on the top right corner and the different textual elements are on the bottom half. The text is composed by the name of the product ('Dior Show Extase'), followed by a subheading which explains the function of the product. The subheading in the English version says 'instant oversize volume mascara' and is translated into Spanish as 'máscara volumen extremo inmediato'. Thus, the length of the phrase is the same in both languages as well as the structure despite some collocation modifications, but it does not sound natural in Spanish having adjusted to foreign (English) writing conventions the Spanish message.

Likewise, the translation of the text does not make the Spanish copy

sound natural. The text indicates that the mascara has a 'Couture brush' that resembles one of *Dior's* fashion design, but the expression has been translated as 'un cepillo Costura' which sounds completely unfamiliar, maybe in attempt to say that it is 'un cepillo de alta costura'. As a result, the message sounds as a translation and its persuasive intent is weakened and the relation that the advertisement tries to establish with haute couture is lost. For these reasons, it is undoubtedly clear that the Spanish copy is a target text and not an original copy, but this could be due to the need to fit the Spanish text in a limited space. Finally, legal differences also apply to these advertisements: the Spanish message adds an explanatory note in small print, vertically written on the top right, that specifies the mascara has been tested on twenty-nine women over eight weeks. Although Spanish and European laws do not specify the need to include such information (evidence of effectiveness), misleading advertising messages in the cosmetics sector are strongly penalised. In the English advertisement there is also a legal note, 'photographed with lash inserts' (vertically written on the bottom left). In this case, the CAP recommends this explanation as the use of lash inserts can be a misleading claim for consumers and consequently, penalised by law. The textual-visual relationship in this advertisement is complementary (anchoring): the mascara packaging shows the product advertised and the actress wears the mascara on her lashes, showing the results after its application. The textual content explicitly emphasises the benefits of using this mascara.





Figure 40. Max Factor Natural Minerals (Spanish)



Figure 41. Max Factor Natural Minerals (English)

Another example, previously used in chapter four, is the advertisement from the American brand Max Factor (figures 40 and 41). The message is composed by a front close-up of a blonde young-looking woman who is having her make-up done by another woman (we can only see her hands while applying the product). On the top right corner, the brand name is pictured in the top right corner, and the product in the bottom-left. The textual content introduces and describes the product (slogan or heading, subheading, text and signature slogan). The English slogan reads 'Look beautiful by nature' and the Spanish one 'Siéntete guapa y natural'; the English line alludes to the connotative meaning of 'nature' as in the natural component of the product (minerals, indicated in the name of the product 'natural minerals') and the idea of the consumer being a natural beauty. The Spanish slogan uses the term 'natural', which matches the name of the product ('natural minerals' remains in English) and transmits the idea that wearing this foundation will make end users feel good with themselves but it does not allude to the natural components of the product. Thus, there is different concept behind both messages: the word 'look',

used in the English slogan, suggests the product will enhance the user's natural beauty and make it noticeable for others, whereas the Spanish copy refers to having a good attitude towards oneself.

De Mooij (1998: 276-277) explains how Spanish advertising style tends to present beauty as a means of looking after one's body and one's soul, whereas British advertising style tends to portray beauty as a more competitive concept. One can conclude that the different emotions exploited in both headlines generate different meaning and attitudes toward the image and towards the concept of beauty. Furthermore, the subheading 'natural minerals foundation' and 'maquillaje natural mineral' also has a stronger persuasive effect in the British copy as it describes the product content and the name of the product. In the Spanish copy 'natural minerals' is introduced as the name of the product but the fact it is in English may not generate any connotative meaning in the audience. As a result, the English advertisement shows a stronger rhetorical relationship between product (image) and its linguistic description. Nevertheless, the Spanish copy successfully manages to maintain some degree of textual-visual coherence by changing the concept of the advertisement. Evidently, translators cannot take such decisions by themselves as such textual variations will have an impact on the way a product is introduced in the market.

There are other advertisements that successfully maintain the text-image relationship. As an example, the *Philips* advertisement previously examined in chapter four (figures 11 and 12, page 139), manages to keep the same rhetorical effect of the Biblical phrase 'and then there was light' and 'y se hizo la luz' in both languages together with the text-image interplay as 'the light' makes an obvious reference to the product being advertised. The Biblical origin of the sentence somehow ensures a direct equivalence expression in other languages, so it is probable that this fact was taken into account during the planning of the campaign to ensure its successful delivery in different markets. The translation of the rest of the textual content is relatively literal despite some small variations and even the figures of the survey are identical. It seems that the product is being publicised more like a technological gadget than a beauty instrument.



Figure 42. Olay Total effects (Spanish)



Figure 43. Olay Total effects (English)

The following examples are also categorised under the linguistic adaptation strategy but instead of using a female model to illustrate the effects or results of the product, they use symbols and other objects. The first instance belongs to an international campaign for a skin product from the American brand *Olay* (figures 42 and 43). The message consists of an amplified image of the product container (in the centre of the page) open in half, as if it was a case, that contains different items on side and spaces for them on the other side; the slogan is above this image. The brand name is shown on the top right corner and the product on the right bottom corner; on the bottom left-centre the subheading, the text, the strapline and the name of the product are written.

The English slogan is '7 powerful anti-ageing effects. All in 1 little pump' and the Spanish one is '7 poderosos efectos antienvjecimineto. Todos en 1 solo bote'. It is likely that to maintain the length of the headline, the connotative English word 'pump' has been replaced in Spanish for a denotative one word 'bote'; the meaning transferred to Spanish is the noun 'pump' that describes the packaging of the product but not the action of pressing the bottle to get the product. Furthermore, there is no one-word equivalent of 'pump' in Spanish as it

is usually defined as 'bote con dispensador', so a more general and denotative word has been preferred to suit spatial restrictions.

The image is very creative, making for a brilliant advertisement in English, but it does not always translate well into Spanish because the text-image relation is difficult to maintain. For example, one of the items inside the pump is a lock and on its space it is written 'lock in moisture'. Thus, there is a play on image and text created by the double function of 'lock' as a noun (represented by the image) and as a verb (describes the properties of the product). Such image cannot be kept in the Spanish version and consequently the rhetorical effect created by using the text and the image in conjunction is lost. However, the effect can be maintained with other items such as the torch ('brighten' and 'ilumina'). In short, the textual-visual relationship can only partially be maintained in the Spanish copy, which makes it less persuasive compared to the British advertisement.



Figure 44. Clinique Even Better (Spanish)



Figure 45. Clinique Even Better (English)





Figure 46. Clinique Youth Surge (Spanish)



Figure 47. Clinique Youth Surge (English)

*Clinique* is another global brand that targets consumers with messages full of symbolism, which makes them very interesting to examine. *Clinique* was founded in the United States to target consumers with problematic and sensitive skin, hence its pharmaceutical image rather than a cosmetics one. The first illustration (figures 44 and 45) is an advertisement for 'even better' foundation. The image takes up all the upper half of the page and the linguistic content the bottom half. The text consists of a headline, a text and a signature slogan and the brand name in both copies; there is an additional note in the bottom left corner of the Spanish advertisement. The images show a foundation bottle with different type of rubbers on both sides. The English headline says 'makeup that virtually erases the need for makeup'. This is a line that shows different rhetorical devices: the repetition of 'makeup' as the very first and last word in the sentence and the word-image linkage created by the verb 'erases' and the noun 'erasers' (this word also highlight the American origin of the brand). The function of the product is explained in the bottle 'evens and corrects', making clear that this foundation removes imperfections and helping readers to understand why the product is being compared with a rubber, that is, the British audience has enough information to decode satisfactorily the symbolic meaning of the message but also enough enigma is build up to make the audience want

to read the whole text.

The Spanish message reads 'el maquillaje que virtualmente “borra” la necesidad de maquillaje'. The repetition of the word 'maquillaje' as the first and last words is not maintained any more in the Spanish headline because the article 'el' needs to be used in front of the noun. To support the coherence of the image, the verb 'borra' (in quotes) has been chosen. It sounds a bit informal and not completely in line with the register of the text below, which justifies the effectiveness of the product as the result of dermatological research. The reliability and professionalism associated with the brand is also suggested by the use of the 'usted' form, for example, 'descubrirá', which can also be an indication of the age segment addressed. Furthermore, the description of the product that appears on the bottle is written in English and French so one cannot assume that the Spanish audience will understand it. Thus, by only reading the headline and looking at the image the Spanish reader may not fully understand the purpose of the product and the fact that 'it erases the need to use makeup'. This implies that the Spanish audience will have to read the full text to understand the message. Hence, the persuasive effect has been considerably weakened in the Spanish copy. It would help if the function of the product was specified in the heading, perhaps by adding 'maquillaje corrector' as it would help the audience to get the concept of the message, which is in fact what has been done in another *Clinique* advertisement (see figures 46 and 47),<sup>153</sup> by adding 'esta noche' to the headline consumers know that this is an advertisement for a night treatment.

The symbolism of the tortoise (figures 46 and 47), which has been already considered in chapter four (section 4.6.3), is much more relevant in the English copy; this study considers that there is a clear reference to the traditional *The Hare and the Tortoise Fable*, where the moral is that slow and steady wins the race. That is, the phrase 'It's a race against time. We say, lose gracefully' suggests that if you use the product, your skin is going to look youthful and the ageing process will slow. On the contrary, the tortoise is completely meaningless in the Spanish copy because there is not a clear linkage between text and image; there is no reference to a race, and the only

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<sup>153</sup> Some aspects this advertisement have been previously analysed in chapter four.

possible text-image connotation would be the fact that tortoises are slow and the product 'slows' ('ralentiza') the ageing process. The image of the image tortoise itself could be interpreted as an indirect reference to wrinkles, especially on the neck.



Figure 48. L'Oréal Sublime (Spanish)



Figure 49. L'Oréal Sublime (English)

Some advertisements have to modify the message for legal reasons. For instance, in figures 48 and 49 *L'Oréal* introduces an advertisement for a new hair colour product called 'sublime mousse'. The face of the product is the actress Evangeline Lilly, whose picture appears on the left half of the page. The other half is composed by the name of the product, the text, the product, the brand name and the strapline. The actress is pictured from shoulders up, being her hair the obvious focus of attention. The textual content in the Spanish copy highlights the newness of the product and easy application by repeatedly using the word 'revolución' (revolution in application and colour, and the slogan: 'Revolución, la coloración nunca ha sido tan fácil'). The British copy emphasises the effect achieved with the product and the easy application. It remarks that 'colour gets luscious', which explains the seductive pose of the actress. Likewise, the slogan says 'mousse hair colour gets Sublime' integrating the two words of the name product. The fact that the novelty of the product is not used

as a persuasive resource in the English advertisement can be due to the 'strong supporting data' that is requested by British advertising regulations for advertisements with 'new' claims (Lewissilkinbrief, 2010). Instead, the brand leading positioning in the market is underlined and validated with a note (proof of evidence).

The fact that the word 'colour' is spelt differently in the product packaging of the Spanish advertisement (with the American spelling 'color') suggests that the British copy has also been adapted from an internationalised copy, probably written in American English. Thus, one can conclude that language is not the only barrier in global advertising, and other aspects, such as legal matters need to be locally considered. Furthermore, despite the image having no symbolic meaning, the attitude expressed in the image suits better the British concept of improving one's appearance than the Spanish concept of novelty and easiness in application.



Figure 50. Veet Suprem Essence (Sp.)



Figure 51. Veet Suprem Essence (English)

There are other two similar cases in two *Veet* advertisements. *Veet* is a global brand from the *Reckitt Benckiser Group*, defined in the group's website as 'an example of a successful innovation in the depilatory category'. The first instance advertises a 'Spray-On Hair Removal Cream', 'Spray Depilatorio' in



Spanish (figures 50 and 51). The visual and verbal content is distributed identically in both advertisements: the image shows the full body of a dark-haired female model on the left half page and on the right half, an open bottle of the product is shown with the lid by its side; on top of the lid there is a small picture that shows how the product is applied on the legs. The main text is placed on top of the small explanatory picture and next to the model. The headline is placed at legs level and the brand name with its signature slogan is written in a bright pink colour on the bottom left corner.

The Spanish text emphasises the novelty of the product by using expressions such as 'nuevo', 'es lo último en cremas depilatorias', 'innovadora aplicación', 'revolucionaria fórmula' as well as the benefits to the skin 'fórmula con complejo hidratante', 'piel increíblemente suave y sedosa'. The English version implies it is a new product by writing 'introducing Veet [...]' but does not exploit this characteristic as much as the Spanish version does. The English message also highlights its moisturising properties with the claim 'Moisturiser Complex for even silkier smooth legs'; this direct mention to the legs, together with the phrase 'for those hard-to-reach places', justifies the use of the small picture showing the cream being applied on the model's legs. The Spanish advertisement does not include such information (the word 'legs' is not mentioned at all) so this image will be less meaningful for the Spanish audience.

Furthermore, the headlines also suggest differences in the advertising concept. The Spanish headline, 'Disfrutar de la máxima suavidad es así de fácil', associates the use of this product with feeling good and enjoying life as in the attitude and body language of the model, who is in a noticeable happy mood and doing what seems a dancing movement. The English headline, 'Touchably smooth skin just got easier', draws the attention on the feel of the skin (hence, physical appearance), and because it is placed at legs levels, emphasises this part of the body and the legs of the model become an object. The fact that the Spanish version does not explicitly link the product with the legs, leads the Spanish readership to focus on the model's cheerful attitude rather than only on her legs. Moreover, the model's physical appearance and colourful dressing style may probably fit better in a Latin culture, which can makes Spanish

readers feel more emotionally attached to the advertisement than British readers. This confirms how different textual-visual relations can generate different meanings. Therefore, it is essential translators take visual aspects into account when translating an advertisement. It is clear that the changes may have been caused by legal matters because the brand is indeed defined as innovative by *Reckitt Benckiser Group*, but this characteristic is hardly mentioned in the English message. Although the Spanish and English texts are fairly different, some textual elements shared by both copies can be identified ('moisturiser complex' and 'complejo hidratante'), which evidences the text has not been completely transcreated, therefore it suggests that it has been strongly adapted.



Figure 52. Veet Supreme (Spanish)



Figure 53. Veet Supreme (English)

The second *Veet* example (figures 52 and 53) for the wax stripes 'Suprem Essence' includes the picture of a model sitting in a huge rose petal, as if it was an armchair, while showing her naked legs and dropping some normal size rose petals with her right hand. Underneath these images there is some text and five steps consumers need to follow to apply the product, illustrated by small drawings. On the bottom right corner, the packaging is pictured with the brand name and strapline; on the top right corner, the headline of the

advertisement is placed, which is completely different in both copies. The Spanish headline is shorter and claims: 'Cuidado Supreme para una piel más suave', integrating the English word 'Supreme', and part of the product name, as part of the message. It is close enough to the Spanish word 'supremo' for readers to understand the line but it indicates the international brand position. The English headline, openly relates the message to *Glamour* readership by saying 'So easy to use, 88% of *Glamour* readers recommend Veet Wax Strips' (supported by a legal note in small print). This stresses the persuasiveness of the advertisement since the message can be taken by *Glamour* readers as trustworthy advice from other readers.

One again, the Spanish text emphasises the newness of the product with claims such as 'descubre la nueva gama', 'con las nuevas bandas', 'su nueva fórmula'. Furthermore, only the Spanish message mentions twice that the product has a rose petal fragrance ('fragancia a pétalos de Rosa'). As a result, rose petals are a meaningless symbol for the British audience since there is no connection at all between the petals and the product, thus the legs of the model are the strongest link with the product.



Figure 54. Origins (Spanish)



Figure 55. Origins (English)

Lastly, another example of how legal constraints can affect the wording of

an advertisement can be found in figures 54 and 55. The *Origins* advertisement uses the same image to publicise a different concept in the British and Spanish market. The image shows an open pot of cream surrounded by some green branch leaves and pale pink flowers that match the colour of the product packaging. The headline is written in both messages in dark green, matching the colour of the leaves, which is a metaphor of the natural components of the cream. However, the idea expressed by both lines is completely different. The Spanish headline says: 'la alternativa natural a las inyecciones', presenting the cream as a natural alternative to clinical cosmetic procedures. The term 'natural' actually provides guidance towards decoding the meaning of the image, where the green branch leaves and flowers represent the ingredients of the cream.

On the contrary, the English copy reads: 'lines and wrinkles getting you down? Try Starting Over', using an open question-answer structure message to approach consumers in a more direct and emotional way. There is however a key reason why the product cannot be advertised as an alternative to surgery: as CAP indicates it is unacceptable to claim an anti-ageing product has surgical properties. In Spain, an explanatory note ('los resultados no equivalen a procedimientos quirúrgicos') is enough to avoid a misleading claim, but the message is based on the idea that 'Starting Over' is a painless alternative to surgery with claims like 'no hay dolor ni secuelas' ('there is no pain or after-effects'). These ideas affect the way in which readers decode the non-verbal content. For the Spanish audience the cream will be an equivalent of a syringe and the leaves and flowers the product injected. For the British audience, the image does not relate to surgery at all but to the organic ingredients of the cream. To conclude, the text-image relationship can lead to different interpretations of the same visual content. In fact, it raises the question of what the original internationalised copy actually says, since the British English is clearly not the source for the Spanish in all respects.

The fifth strategy suggested by Smith and Klein-Braley (1997: 183) is 'Revision: keep visuals, write new text'. This strategy leads to the debate on whether recreating can be considered translation, and as a consequence, whether text-rewriting (and creativeness) is part of the translator's role. This study has found no evidence of the use of this strategy in any of the

advertisements collected in the corpus. Since standardisation generally implies the creation of an internationalised copy, it is not surprising that no new text is created in all the target messages created. Nevertheless, as long as there is a source text, even if it is a draft text, the creation of a new text is definitely within the translator's domain, although that means that the borderline between adaptation and creation can be sometimes blurred.

Smith and Klein-Braley (1997: 183) mention that there is a sixth strategy, 'independent local advertising campaigns' resulting in campaigns with a complete new message for each country, where both verbal and visual elements are fully accommodated to the target market and culture, or in other words, fully localised. However, the authors point out that this sixth strategy is irrelevant for their study, and so it is for this study since it falls out of the standardisation definition that takes for granted images can be understood uniformly by all markets. Having said so, this study believes that there is another strategy that can be defined as a compromise between the advantages of delivering a standardised campaign and the need to match local preferences. This sixth strategy proposed by this study is: visual adaptation<sup>154</sup> and straight translation and/or linguistic adaptation, that is, what Corbacho Valencia (2010: 142) defines as cultural adaptation (see chapter two). This strategy shows evidence that images can be modified in different ways (just as source texts are translated literally or adapted), to create a more meaningful link with the text and still maintain a global image by using similar visual content rather than an identical one. In other words, in the same way texts can be left as in the source text, translated literally or adapted in standardisation, the same strategies should be applied to images since they have the same capacity as words to communicate. As a result, a homogeneous brand image can be achieved while respecting local values, behaviour, tastes, markets and regulations. This would be in fact how the concept 'think global, act local' is put into practice (see chapter two).

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<sup>154</sup> As with linguistic adaptation, this study considers that in visual adaptation there are some identical non-verbal elements shared by both copies. In other words, only some parts of the image are modified but others remain unchanged.



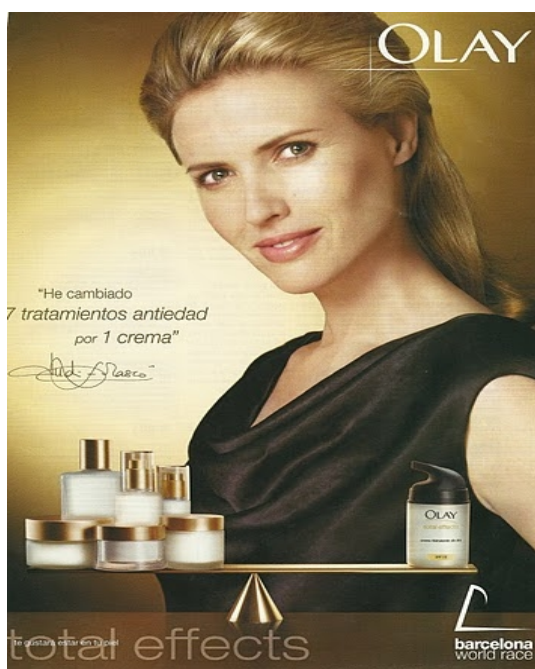


Figure 56. Olay 7 effects (Spanish)



Figure 57. Olay 7 effects (English)

To illustrate this strategy, two advertisements will be used. The first example (figures 56 and 57), presents virtually the same testimony, layout and content distribution with the only distinction that two different celebrities are featured to adjust to the national consumer profile of each market. In general, when testimonies are given, the message turns into more personalised advice, but when testimonies come from a celebrity, the values attached to the celebrity provide an added value to the brand and product (Bueno García, 2000: 166). Thus, it is essential that the target audience can recognise the celebrity and associates the brand/product with a positive image. The Spanish advertisement features the Spanish retired model Judit Mascó, she is known for being a good role model and a natural beauty who has never been involved in any scandal, and who has a traditional family and a successful career; the English copy features an actress with a similar profile: Thandie Newton. Although the textual message is similar, the celebrities make it more individual and unique, and more reliable.



Figure 58. H&S (Spanish)



Figure 59. H&S (English)

The next and final example (figures 58 and 59) includes some visual modifications too. The product advertised is the shampoo *Head & Shoulders*, a product known for treating scalp problems. In Spain the product is known as *H&S*, probably to avoid both changing the original name and using the full English words that could entail pronunciation problems for the Spanish-speaking audience. The text on the bottom part of the page describes the negative effects the winter cold has on someone's hair and scalp and is similar in both advertisements despite the fact that only a shampoo bottle has been pictured in the Spanish one (the English message has included the conditioner as well). The main distinction, and the reason for using a different image, is the headline located at the very top of the page. The English headline says 'Save your scalp from Winter', which explains the pose of the female model (imitates the salvation pose of Virgin Mary) and the fact that there is a halo above her. So there is a play on word-image with the word 'save' and the crown, implying the product has divine properties. The Spanish headline is more straightforward and simply says: 'Protégete del invierno en solo 3 semanas', thus the image-text link is created by the word 'invierno' and the snowy background, which is a clear sign of the winter season as well as the jumper she is wearing, although the

snowy background could also insinuate dandruff. Thus, to avoid a meaningless connection between the image and the headline, or perhaps to avoid Biblical references that could be taken as an offensive claim by some groups in Spain, the image has been partially modified to remain significant to the headline and still maintain an obvious and recognisable international image. As a result, this shows that visual modifications do not necessarily put at risk a global and consistent brand image.

### ***5.8. The four stages of the proposed methodology***

In the following sections, all the four stages of the suggested methodology (see appendix 8 for a complete outline of the proposal) will be correspondingly examined and illustrated with examples from the corpus. The several stages will be described in full to demonstrate its utility and applicability to the translation of printed advertisements, but this does not imply that such exhaustive analysis will be necessary in every translation project. Hence, with this method this study seeks to provide a comprehensive set of guidelines for translators from which to choose (all, some or a few) depending on the particularities of the task.

However, before describing the methodology it is relevant to mention its limitations. Firstly, non-verbal analysis and interpretation requires appropriate training; in other words, translators cannot provide visual cultural mediation without appropriate training. The ideas suggested by this study do not provide preparation for the exhaustive description and decoding of images, as it would require a much more extensive work and academic training, yet the notions here described show the necessity and the benefits of including visual analysis as part of the translation of advertisements. Thus, this study would like to emphasise that the proposed method can only be feasible if a truly interdisciplinary approach (that goes beyond linguistic matters) is adopted in translator training. As mentioned in chapter three, the only way translators can make a steady career in the field of marketing is to answer international marketing communication needs, and this implies the ability to deal with visual content as well as other extra-linguistic areas. Snell-Hornby (1994: 433) remarks the advantages of adopting 'subject specialization', that is, the study of languages together with another subject such as marketing can optimise



translators' presence in the translation industry; there is such a high level of competition in this industry that they have to provide an added-value that also helps to optimise their work. As a result, translation training should reflect this situation to strengthen the profession and suit the requirements of a particular specialised field, which in this case requires techniques to deal with multimodal messages.

### **5.9. Stage One: *preliminary analysis***

The first stage of the suggested methodology consists of an initial examination of the advertisement, or pair of advertisements in comparative studies, and a general description or a preliminary analysis of some marketing and pragmatic parameters that may help to decode the meaning of the message. The relevant parameters are listed as follows: the target consumer profile, the product and brand advertised, the objective of the advertisement, the channel of communication and its target audience profile (magazines in this research), and any other relevant information, for instance, competitors and other previous campaigns. At this point, it would be useful to do some general research on the brand to find out some helpful background information such as the country of origin, which can help explain the use of certain features in the advertisement, if for example, the brand wants to exploit the country of origin effect. It may also be convenient in some cases to analyse the communicative strategy of the main competitors in the industry and to be aware of any legal restrictions that could influence any translation decisions. All this kind of information would be normally described in the brief that will be either provided by advertisers or requested by translators.<sup>155</sup> However, in this study it will be necessary to carry out some research to provide this additional data.

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<sup>155</sup> See chapter three and four for a detailed description of the translation brief.



Figure 60. Chanel Chance (Spanish)



Figure 61. Chanel Chance (English)

To illustrate this first stage a *Chanel* advertisement (see figures 60 and 61) has been selected.<sup>156</sup> Both Spanish and English copies were featured in *Glamour* magazine in 2010; the English version was featured in the August issue and the Spanish edition in May. The target audience of this international publication coincides in both markets, and can be described as an independent working young woman, who belongs to middle/upper-middle class and is keen to invest her time and money in treating herself, for example, with the acquisition of cosmetics products (see 6.1). Montes Fernández's (2006: 218) assertion that perfume suggest a hedonistic and luxurious commodity that women can actually afford, is applicable to the product advertised: *Chanel* perfume. It is a single-page advertisement that contains the picture of a perfume

<sup>156</sup> When only the original advertisement is provided, the description will concentrate on this sole copy. In comparative analysis where both the English and the Spanish copy belong to the same international standardised campaign and have been released in the same magazine (as in advertisements from the corpus), this initial description (brand, product markets, etc.) will be carried out simultaneously for both copies to avoid repeating information. However, pertinent extra-information for each copy will be added if applicable. In comparative analysis where preliminary information varies significantly from one copy to another, it may be necessary to perform a completely independent analysis for each copy.

bottle and a young woman together with a line of text and additional information (website address). Although perfumes tend to use a country-of-origin effect, Montes Fernández (2006: 218) remarks that this type of product is not bound to any particular culture, which facilitates their global commercialisation with a standardised message.

*Chanel* is a cult brand which exploits its French origin within the international high-end cosmetics range. As a cult brand, the content of the message builds the values and image of the product and brand, and as Smith (2008: 50) points out, consumers will identify with the values and exclusivity of the product, mainly because of the emotional response that will be generated by the message. For this reason, translators need to carefully select the content of the target copy in order to maintain the emotional message pursued through a standardised approach. Direct competitors would include other top-end brands such as *Lancome* or *Dior*.

### **5.10. Stage Two: Textual and visual analysis**

The preliminary analysis is followed by a second stage, where a more in depth analysis of the message is performed throughout several phases. Thus, this second stage will consist of both textual analysis and visual analysis which will lead to examine the message as a whole text-image unit. Again, it must be emphasised that it may not be necessary to perform a full analysis of every phase of this stage; for example, some advertisements may be mainly composed by non-verbal elements and as a result visual constraints will need a deeper analysis.

#### **5.10.1. Textual analysis**

Textual analysis has been conceived traditionally as a pure linguistic approach by a great deal of previous translation literature, which has examined the source text on its own, or in conjunction with the target text in comparative studies. In the brief history of translation studies, textual analysis has been one of the most researched areas, leading to a variety of suggestions on how to examine a text, among others: Catford (1965), Nida (1969), Hatim and Mason (1990; 1997), Baker (1992/2011). However, a pure textual description that may be satisfactory in some domains, for example in legal translation where literal translation is

usually preferred, is not sufficient in advertising translation, due to the prevalence of figurative language that needs to be interpreted taking into account the context in which the message is received. As mentioned in chapter four, figurative messages (as opposed to informative messages) are strongly used in advertising to exploit emotional and persuasive resources, which means that textual analysis requires a pragmatic approach to describe and deconstruct the textual message. For this purpose, this study will consider Baker's (2011) analytical framework since it provides a well structured and exemplified frame that allows translators to study and compare source and target discourses on different levels: from the smallest expression (word level) to the maximum level (text) within a pragmatic context, without necessarily going through all levels.<sup>157</sup>

Baker's work will be used to create a systematic organisation for all the textual features that this study considers crucial for the analysis of advertisements. Although Baker's model is based on the idea of textual equivalence on different levels, which is extremely useful for a comparative analysis, it can still be practical for the analysis of the source text as it highlights the features that may need special consideration (for instance, use of idioms and fixed expressions, syntax and cohesive elements). The analysis will distinguish two main parts: a descriptive analysis and an interpretative analysis or deconstruction of the copy (Cortese, 2008).

### **5.10.2. Textual description**

The first step in textual analysis is the objective description of the text contained in the advertisement in terms of its length and distribution. As listed in chapter four, there is a spectrum of elements that form a written message but not all of them may be found in an advertisement. For example, the text contained in the *Chanel* advertisement previously mentioned (see figures 60 and 61) is: the name of the brand ('Chanel'), the name of the product ('Chance'), the slogan (two sentences in English separated by a comma: 'It's your chance, embrace it'; one sentence in Spanish: 'No dejes escapar tu suerte') and additional information (the website in both copies with the addition of a contact number only in the Spanish copy).

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<sup>157</sup> See chapter three.

The phrase 'eau tendre' also appears in both copies but it seems complicated to locate it under one of the categories suggested in the description of the different parts of an advertisement. One possibility would be to consider it as part of the packaging, and another to consider the phrase as additional information, as it simply labels the content of the bottle. It is also relevant to point out that 'eau tendre' creates a bilingual message in both copies. In short, the text is extremely brief and there is only a minimal variation in the extension of the textual message in both copies: the additional information contains more details in the Spanish advertisement.

### **5.10.3. Deconstruction of the copy**

Following Baker's frame on linguistic equivalence levels, the text can be analysed on five different levels: at word level, above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. At word level, the textual analysis concentrates on morphemes, words and lexical meaning (Baker, 2011: 10-11). In advertising, messages are essential to bridge communication between brands and consumers, hence words are not used arbitrarily, especially in the written media where there is only a limited amount of words that can be used. In fact, often words are selected because of their ability to generate ambiguity or puns due to their multiple meanings, although the play on words is difficult to maintain across all languages. As a result, the selection of terms will be completely subjective in order to attract and persuade the readership, generate emotions and provide information in some cases. The written language will also determine the register used and will play an important part in the creation of feminine stereotypes. It will be the responsibility of the translator not to use language in a sexist way because they have a legal obligation to comply with legislation regarding sexism. Products marketed for a feminine audience have a tendency to use linguistic resources that are considered typical of feminine speech (Díaz Rojo, 2002: 114). This implies that genderised language is used to construct stereotypes of the 'ideal woman' pictured in advertisements, following the conventions of desirable linguistic, social and behavioural practice of women.<sup>158</sup> For example, the cosmetic advertisements in the corpus reflect a common tendency to approach female

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<sup>158</sup> See chapter 4, section 4.2. for an extended explanation of conventions and context.

consumers by introducing the product as a secret: 'In fact, women in the UK love sharing their secret for beautiful skin' (Estée Lauder, Advanced Night Repair). Likewise, direct questions are used to establish a dialogue with the consumer, as if it were conversations between women: 'Lines and wrinkles are getting you down?' (Origins, Starting Over). This illustrates how, as suggested by Roig (1981: 41), some common sentiments, such as the fear of ageing, are manipulated by marketers to increase the necessity of finding a solution to fight ageing signs in order to find happiness. Thus, the stereotype exploited in global advertising suggests that youth and beauty equal happiness and success. Furthermore, the frequent use of certain terms that commonly collocate with feminine referents such as 'glam', 'smooth', 'seductive', 'gently', 'loving', 'soft', 'spectacular', 'beautiful' and 'sensuously' also contribute towards the construction of femininity. These terms shape the stereotypical image of current women and indicate the type of language women should use if they aspire to be or look like the dominant image of femininity. Language becomes an aspirational tool that ignores the fact that femininity can be experienced and expressed in many different ways. All these linguistic features show a preference to target consumers as friends, with affection and intimacy, by providing advice and highlighting the importance of feeling accepted as part of a group.

This idea shows that the consumer profile will heavily influence the words chosen, thus, cosmetic advertisements targeted at women will make use of terminology that suits the age, socio-cultural background, gender and tastes of global feminine stereotypes; that is, to persuade a female audience, brands adjust their advertising messages to the idealised image of women and the product becomes the object of desire. Nevertheless, in every culture women might have different roles in society and express themselves differently, which questions the validity of addressing women from different cultures with one effective emotional and persuasive standardised message.



Figure 62. Clarins Multi-Active(Spanish)



Figure 63. Clarins Multi-Active (English)

To illustrate this point, the vocabulary used in a *Clarins* advertisement for 'Multi-Active Day' facial cream (see figures 62 and 63) will be analysed. The lexicon used has some defining characteristics: in the first place, the emphasis on the benefits associated with the use of the cream are suggested by the constant use of words like 'smooth', 'toned', 'radiant' and 'young-looking' in the English copy and 'alisada', 'tonificada', 'resplandeciente' and 'juventud' in the Spanish one. And secondly, some terms are used to describe the 'problems' that the cream is going to target: 'wrinkles', 'age-fighting' and 'arrugas', 'antiedad'. Thus, the message first identifies and highlights the problem, and then a solution is given. It is also interesting the way in which the message sounds 'scientific-like' (Díaz Rojo, 2002: 114) because of the scientific names of components such as 'ambiaty' and 'Multi-Lamellins' in both copies. These words are probably unknown to the reader and as a result, they probably do not add much information. However, these terms make the message sound more scientific or laboratory based and therefore more reliable for the consumer by associating science with concepts like innovation, effectiveness and trustworthiness.

Furthermore, the term 'luxury'/'alta gama' suggests the exclusivity of the product and the brand, which will make the product more desirable for consumers as it symbolises the access to an exclusive group. For this reason, the terminology choice is never random and it is important translators think carefully about all the alternative terms and their connotative meaning, particularly when the text is as short as it usually is in cosmetic advertisements.

Equivalence above word level deals with the use of fixed expressions, idioms and collocation of words (Baker, 2011: 51), which are linguistic features embedded in the culture, commonly perceived as a problematic but challenging area in translation. In international advertising, these obstacles are usually considered and avoided during the creative process, but makes one wonders to what extent it is possible to create such a neutral message. Obviously, the collocation of words is an obligatory grammatical characteristic, unless there is a clear intention to create a message that does not adjust to the rules for some particular reason, for instance, an exotic message, a new expression or simply to attract the consumers' attention. Grammatical equivalence examines the morphosyntaxis of the language, which involves the use of fixed grammatical rules inherent to each culture such as endings (number, gender, person, aspect and tense) and the grammatical structure of clauses and sentences (use of the passive and active voice, direct and indirect speech) (Baker, 2011: 95-119). It cannot be ignored that advertising language is characterised by its economy on words and sometimes by an unexpected use of the rules at the disposal of information, creativity and persuasion. Spanish copies tend to be slightly longer since the English language allows for much more concise grammar constructions (See also, chapter four, section 4.6.1.).

As short as required, the use of subject and verb ellipsis is common. For example, sentences starting with 'Formulated with [...]' and 'Incluye [...]', which imply a reference to the cream. In Spanish, an example of verbal ellipsis can be found in 'Todos nuestros consejos en [...]', where the missing verb is 'estar'. It is also particularly interesting to notice the use of idioms and fixed expressions. Even though fixed expressions tend to be highly avoided, it is inevitable to turn to these types of linguistic resources to sound more persuasive and closer to the audience. For instance, the phrase 'work hard, play harder?' in the *Clarins*



advertisement (figure 62) has been translated as '¿Llevas una vida demasiado activa?' (Figure 63), conveying the meaning of the expression but unable to find an equivalent or similar expression in Spanish. Another expression that reinforces and reiterates the idea of the previous example is 'life in the fast lane', which has been omitted in the Spanish copy. Deletion is a common procedure when there is no other possible option but it detracts from the persuasive effect of the text as these fixed expressions are normally used to catch the reader's attention. By deleting this phrase, the Spanish copy loses creativity and may lessen the chances of standing out from other messages; hence the Spanish readership may not find it as interesting as the English readership.

Textual equivalence ensures the text is cohesive and coherent for the reader according to how the text is organised and the amount of new and known information shared with the target audience (Baker, 2011: 190). Even if a sentence is grammatically correct, it also needs to make sense when it is related to other sentences or paragraphs because the resulting text must follow a logical informational sequence to be meaningful for the reader. A text with a series of random sentences would still carry information but it would make no sense for the receiver. Every culture is governed by conventions regarding the use and distribution of content in a message, which will generally differ in the written and spoken discourse. For example, a written discourse in Spanish usually consists of a number of subordinated clauses, which make texts more extensive than English ones, where clauses tend to be shorter. Thus, at this level, the most important aspect is to analyse how the overall meaning of a discourse is created (linking words, subordination and coordination), if the discourse adjusts to the written or spoken conventions and what the purpose of the discourse is. Broadly speaking, print advertisements in women's magazines are written following the conventions of oral speech to inspire confidence and proximity in the reader, as it has been explained in previous examples. That is why coordination and juxtaposition prevails in these type of advertisements over more complex subordinated structures or compound sentences, this latter mainly used to express hypothesis, establish comparisons or to suggest the (logical) sequence of events as in *Chanel's* slogan 'It's your chance, embrace it',

translated as a simple sentence in the Spanish copy 'No dejes escapar tu suerte'.

Finally, the review of the different levels of the textual analysis leads to the consideration of rhetorical resources. As explained in chapter four, commercial advertising employs the art of rhetoric to efficiently persuade consumers to consider the purchase of the product, which is why, despite its long tradition in other contexts, rhetoric is nowadays best understood as an inherent characteristic of communication that fulfils the needs of the current global consumer society (López Eire, 1998: 26). Rhetoric has a commercial connotation when it is used in advertising to add a persuasive component to the speech. The constant and extensive use of advertisements in today's society requires an added value that goes beyond informative content; hence the relevance of this communicative strategy is to attract and involve readers in the message as well as to make the product advertised stand out. These strategies may differ in different cultures but generally the closer cultures, the more likely it will be to find some similarities in their use. For example, in European cultures it is reasonably easier to find similar rhetorical features than in more distant cultures. As López Eire (1998) points out, to make the most out of rhetorical resources, it is important to clearly define and establish the objectives of the message. For this reason, this research considers that the purpose and objectives of the message become relevant not only for advertisers but for translators as well. Translators must know how to best use persuasive textual strategies and how to adapt them to the target consumers depending on their profile.

To illustrate the use of rhetoric in advertising the two aforementioned advertisements will be considered (*Clarins* (figures 62 and 63) and *Chanel* (figures 60 and 61)). On the one hand, the *Clarins* advertisement makes use of a question-answer structure in the heading ('Early wrinkles? No thank you!'-'¿Arrugas prematuras? ¡No, gracias!'). The rhetorical question is directed at the reader and the answer, emphasised by the use of exclamation marks, is the anticipated reply from the reader. This heading not only highlights the concern women should have about early wrinkles but also the fact that they must do something about it. Below, the advertisement provides a fairly long text

with arguments that enumerates the potential effects of the product. The structure of the text also matches the question-answer structure from the heading. By asking about consumers' lifestyle, the message seeks to assure readers that the product suits their lives and personalities. Consumers are approached in a direct informal way ('you'; the informal 'tú' in Spanish), implying the message is a piece of advice from someone who understands and cares for consumers, as the *Clarins* slogan also suggests 'Closer to women'/'Más cerca de las mujeres'. At the same time, the message makes use of technical words like the name of the components, which are probably completely unknown to the readership but suggest the idea of innovation and that the brand is at the vanguard of European cosmetic research, reinforced by the phrase 'Clarins, the European leader in luxury skin care' translated into Spanish as 'Clarins, n°1 en tratamientos de belleza de alta gama en Europa'.

The European identity of *Clarins* and its transnational strategy is openly reflected in the advertisement by the simultaneous use of several European languages: two in the English copy (English and French) and three in the Spanish copy (English, French and Spanish). The combination of English and French in the name of the product 'Multi-Active Jour' is also an indicator of the origin and international identity of the brand. As Bueno García (2000: 133) explains, the use of foreign languages has a connotative meaning as well. For example, in the *Clarins* advertisement the use French might suggest sophistication, romanticism, elegance and sensuality (Bueno García, 2000: 135) and the English language, particularly for the Spanish audience, might suggest the idea of innovation and modernity.<sup>159</sup> However, this multi language approach runs the risk to be misleading or meaningless for someone who does not have foreign language knowledge.

The *Chanel* advertisement uses the double meaning created in English with the word 'chance' (the product name and 'luck' or 'opportunity')<sup>160</sup> as a rhetorical element. 'It's your chance, embrace it' can be interpreted in two different ways in English. The literal meaning can be paraphrased as 'this is the perfume, [physically] embrace it', and the figurative meaning as 'it's your

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<sup>159</sup> See chapter four.

<sup>160</sup> Note that in French 'chance' only means 'luck' whereas in English it can mean either 'luck' or 'opportunity'.

opportunity, make the most of it'. In the Spanish copy 'no dejes escapar tu suerte' the only meaningful message is 'it's your opportunity, make the most of it' as there is not an obvious connection between 'suerte' and the name of the product. Thus, the message fails in maintaining all its rhetorical resources in Spanish because the wordplay is unavoidable without changing the name of the product, whereas in French the wordplay is not lost since the same word is used in French and English.

To summarise, advertising messages often make unexpected use of conventions; it is an experimental medium where a high degree of creativity is essential to draw attention to the product and therefore coherence might be intentionally sacrificed to achieve the commercially desired purpose. Furthermore, rhetorical resources (among others: poetic figures, repetition of information, and ellipsis of information) are fundamental as a means of persuading the reader, making use of every cohesive element available in the language as well as creating new ones. It is extremely interesting to see how advertising not only adjusts to the existing rules but also introduces changes and innovations in the language that sometimes persist throughout time.

#### **5.10.4. Visual analysis**

Most previous literature on advertising translation notes the importance images have in translation as part of the advertising message.<sup>161</sup> A descriptive approach has often been used in those prior studies but a framework to analyse images has not yet been suggested within translation studies. Visual analysis is not a mere act of looking at an image but also the act of interpreting it and considering all aspects that may make it difficult or impossible to successfully communicate the intended overall message of the advertisement. Thus, the present proposal suggests dividing the analysis into two different parts: a description of the visual content of the advertisement and a deconstruction of visual elements, that is, an interpretative analysis of visual rhetorical resources and figurative meanings.

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<sup>161</sup> See chapter three for more information on Jettmarová et al (1997); Smith and Klein-Braley (1997); Adab (1999; 2000); Martí and Vallhonrat (2000), Stecconi (2000); Bueno García (2000); Duro Moreno (2001); Valdés Rodríguez (2004; 2004); Maroto Ortiz-Sotomayor (2006; 2007; 2009); Munday (2004); Torresi (2004 ;2008; 2010); Snell-Hornby (2006); Montes Fernández (2007); Hu Yuan (2007); Corbacho Valencia (2008; 2010); Smith (2008); Yuste Frías (2008).

There is a large number of useful resources within the field of advertising studies and visual analysis that can be easily incorporated into the study of advertisements from a translation perspective. This research proposes a visual analysis based on the work of Dyer (1982), Schroeder and Bogerson (1998), Kress and Van Leeuwen (2006) and Cortese (2008), which provide an inclusive and systematic framework that not only fulfils the needs of this particular project but also other approaches to advertising translation. Schroeder and Bogerson's (1998: 167) framework pays special attention to gender identity and how men and women are portrayed in advertisements, bringing together a variety of helpful ideas from different fields for the visual description of advertisements (art, photography) and for the interpretation of the visual content (pragmatics and sociology) (table 2, see below). This is a proposal particularly relevant to the study of the cosmetic advertisements corpus, since the great majority of advertisements in this industry include images of people, most commonly women, or specific parts of them (for example, eyes, lips and hands), but it has one main limitation: it does not provide tools for the description of objects (products, animals and other object represented as part of the setting). This limitation will be overcome with suggestions for object analysis from other researchers (Dyer, 1982; Cortese, 2008).

Table 1: Tools for Visual Analysis

<i>Tool</i>	<i>Issue</i>	<i>Examples</i>
Formal Analysis	Form	Size, texture, technique
	Subject Matter	Portrait, still-life, landscape, abstract
	Genre	Nude, impressionism, classical
	Medium	Paper, canvas, drawing
	Color	Black and white, bright, subdued
	Light	Darkness, intensity, shadow
	Line	Solid, sweeping, curving, thick
Photographic Analysis	Art Historical Referents	Painterly, classic technique, resemblance to famous works
	Production qualities	Paper, equipment, finish
	Vantage point and angle of focus	Frame, subject appearance
	Focus	Sharp, blurry, fuzzy, hazy
	Depth of field	Short, deep, long, flattened
Interpretive Analysis	Context	Culture, purpose, presentation
	Comparisons	Photographs, photographers, artists visual artifacts, writers
	Internal sources of information	Within photograph; formal analysis
	External sources of information	About artist, context, purpose, reception, value, subject
	Connotations	Symbolic associations
Social Psychological Factors	Face-ism	Prominence of head and face
	Licensed Withdrawal	Psychological removal from scene
	The Feminine Touch	Hands used for aesthetic purposes vs. utilitarian (grasping or holding)
	Head and body cant	Signifies submission
	Eye contact	Signifies dominance
	Bodily dominance	Size, height, space
	Male gaze	Acknowledges sexual dualism
	Objectification	Male pleasure

(adapted from Archer et al. 1983, Barnet 1997; Barrett 1990; Goffman 1979)

Table 2. Schroeder and Bogerson's tools for visual analysis (1998: 167)

The tools for visual analysis listed in Schroeder and Bogerson's model suggest guidelines for the description and interpretation of the visual elements in advertisements, although not all the issues included will necessarily be taken into account in every analysis. Thus, the present research will borrow from Schroeder and Bogerson's model the distribution of the visual analysis into different parts: 'formal analysis', 'interpretive analysis' and 'social psychological factors'. 'Photographic analysis' will be merged as part of the formal analysis and some of the 'issues' described under this category will not be contemplated ('production qualities' and 'depth of field') because this research does not consider necessary such specialisation for the translation of advertisements, as these are aspects that fall into the domain of photographers and/or designers. Nevertheless, most advertisements from the cosmetic industry use photographs, hence the relevance of considering some photographic aspects ('focus', 'angles of focus'). Next, the different parts in which visual analysis is distributed will be described in the same order as they appear in the model

presented in table 2. Thus, the analytical process suggested by this study will be divided into a first phase, where a formal descriptive analysis will be performed, and a second one, where the figurative meaning of images and socio-cultural implications will be taken into consideration.

The first stage describes the visual content. For a formal analysis of advertisements, some of the 'issues' listed by Schroeder and Bogerson under their 'formal analysis' category will be used ('form', 'subject matter', 'genre', 'color', 'light'). The reason to have dismissed some of the elements suggested by Schroeder and Bogerson for the description of images ('medium' and 'line') is the same as with 'photographic analysis'; however, it is still useful to be aware of the existence of such guidelines to consider photographic aspects if required. This study considers that these points can be complemented by other relevant features related to the appearance of participants ('age', 'gender', 'race', 'hair', 'body' and 'looks' in Dyer, 1982: 97-98) as well as other features that describe objects and the setting ('shape', 'size', 'colour', 'appearance', 'outdoor or indoor', 'objective meaning' in Dyer, 1982: 104-106). Additionally, typographic issues such as the size, shape and colour of the font also need to be taken into account.

Likewise, it is worth at this stage introducing 'the three principles of composition' (Kress and Van Leeuwen, 2006) to objectively describe the visual part of advertisements. The first principle is 'information value', which refers to the spatial description of the content, as suggested by Kress and Van Leeuwen (2006: 177), the terminology that will be used to describe the layout is: 'left and right, top and bottom, centre and margin'. It is interesting to observe how the spatial organisation of the message also varies across cultures, hence, the writing and reading habits will often determine the distribution of the content. As was explained in chapter four, occidental reading habits follow a *zig-zag* pattern (Yuste Frías, 2008: 159), that is, the reading direction followed is from the left top to the right top and then all the way down to the left bottom ending at the right bottom. Therefore, the distribution of the visual and written content will be relevant in the translation process and translators should be aware of the reading conventions of the target culture for persuasive and informative purposes.

Another principle is 'saliency', which describes how the different components of an advertisement are placed, which is often used as a strategy to get the reader's attention, for instance, by providing a contrast between the foreground and background or by varying the size of the elements. The third and last principle, 'framing', examines how different elements of the message are connected and how actual 'framing devices' are used for this purpose (Kress and Van Leeuwen, 2006: 177).

To illustrate formal analysis, the visual aspects of the aforementioned *Chanel* and *Clarins* advertisements will be described. Since the same image has been used in the English and Spanish copies, the same description will apply to both. In the *Chanel* advertisement (figures 60 and 61) the image is placed at the centre of the page, against a white luminous background, and takes up most of the space. A white blond young-looking woman is pictured undressed holding a giant bottle of *Chanel* perfume. The woman is on her knees with the bottle resting on them. Her body is surrounded by pink flowers that match the pink perfume bottle and the ribbon on her head and around her legs. The line of text has been placed centred at the bottom, underneath the image, and the additional information, at the left bottom corner. In the *Clarins* advertisement (figures 62 and 63) the visual content is clearly divided into two parts. The product advertised, a white jar with red writing, is placed on the left half of the page, underneath the body text. The product description can be found on top of the jar, written on a background image of the content of the product, which is pink coloured and spread over most of the left side. On the right half of the page, half of the face and upper part of the body of a white brunette young-looking woman is pictured. She is wearing a white top and the whole visual content is placed on an all-white setting. At the bottom of the page, written in capitals, is the name of the brand, underneath the tag line.

Once a description has been performed, the next phase will consist of an interpretive analysis where the context of the image and possible symbolic meanings will be discussed; comparisons with other advertisements will be carried out, for example, from previous campaigns, if necessary. It must be pointed out here that 'social and psychological factors' (the fourth category in Schroeder and Bogerson's model) will be considered as part of the



interpretative analysis.<sup>162</sup> The deconstruction of the visual content purposes to consider the figurative and rhetorical meaning of the non-verbal components. The following information will be considered for the deconstruction of advertisements: 'the context', 'external and internal sources of information' (Schroeder and Bogerson, 1998: 167); 'facial expression', 'body posture, language and touch', 'gestures' and 'provocateur'<sup>163</sup> (Cortese, 2008: 157); as well as prop and settings ('shape', 'colours', 'composition', 'type of font' and 'size' and 'appearance of objects') (Dyer, 1982: 93-106).

To better illustrate an interpretive analysis two advertisements will be visually examined. Firstly, the *Chanel* fragrance advertisement (figures 26 and 27) pictures a young woman whose size is less prominent than the advertised product, which could be an indicator of dominance and the status of the brand. She does not establish any eye contact with the reader because her eyes are closed; her facial expression and body language seem to show a kind of veneration or idolisation of the product. The fact that she is wearing nothing but some flowers of the same colour as the perfume could symbolise that she physically represents the perfume. Her body language also suggests an aspirational attitude towards the perfume and consequently towards the values and ethics of the brand. The pink colour insinuates innocence, sensuality and femininity, which could also be a reference to the French origin of the product.

In the second example, *Clarins* advertisements (figures 62 and 63), the presence of a young woman is also combined with the picture of the advertised product. However, following a cropping technique, only part of her body is pictured (Dyer, 1982: 107), which highlights the particular area of the body related to the product (face and neck). Dyer (1982: 124) explains how women are frequently pictured (more frequently than men) by parts of their body (for example, hands, lips and eyes) to represent the product advertised (for example, hand cream, lipstick and eye shadow), as a result the featured part of

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<sup>162</sup> This study considers that there is no need to separate 'social and psychological factors' from 'interpretive analysis' from a translation perspective as they both examine the connotative meaning(s) of the same image. Furthermore, since visual analyses is only one part of a much more extensive multi-modal analysis, this research believes that conciseness favours the applicability of the model.

<sup>163</sup> Cortese (2008: 59) defines 'provocateur' as 'an ideal image that arouses a feeling or a reaction'. Thus, for him, the 'provocateur' is not a faithful representation of reality but an ideal representation, which is often applied to female images.

the body becomes a product too. Moreover, the female model is establishing direct eye contact with the reader, using what the so-called 'mirror technique' to create the illusion and aspirational need of a perfect version of the receiver after using the product (Vestergaard and Schroeder 1985: 84). The predominant colours are red and white as in the product packaging. The cream acquires more relevance than the jar, which seems to imply that the content is what is most important.

Interpretive analysis is certainly the area where most difficulties could arise from a translation perspective, hence the need for visual analysis training to help translators approach advertising messages from a comprehensive viewpoint rather than a partial (textual) viewpoint. Nevertheless, the ultimate aim of a separate textual and visual examination is to study the textual-visual relationship.

#### **5.10.5. Textual-visual analysis**

After a separate textual and visual analysis, respectively, the logical next step is to study the relation established between text and image in an advertisement. This research will focus on the degree of dependency that is created between the text and the image and how this affects the translation of the advertisement. The communicative role of images was examined in chapter four, where it was concluded that images can function like words in a message, that is, images can carry connotative and denotative meanings and as a consequence, they become a valuable rhetorical resource in print advertising. Chapter four also described the two functions text can have in relation to images, which according to Barthes (1985: 28-30), are 'anchoring' and 'relaying'. Thus, the textual-visual interaction can generate a complete new meaning or support, complement or simply illustrate the linguistic message. This perspective reinforces the idea that visual elements can actually have a figurative meaning as well, and influence the meaning of the whole advertising message.

For instance, in the first advertisement considered (*Chanel*, figures 60 and 61), the play on words of the slogan 'It's your chance, embrace it' matches up with the explicit meaning of the picture, repeating and emphasising the idea expressed by the text. On a figurative level, the double meaning of chance as

'opportunity' or 'luck', suggests the idea of holding on to something good and being successful, like the aspirational brand *Chanel*. As a result, the idea of becoming part of the brand's exclusive world is also conveyed by text and image relationship in the English advertisement. However, in the Spanish copy the text-image relation is completely lost and only by knowing that the name of the product 'chance' is translated as 'suerte' or 'oportunidad' consumers would be able to establish a link between the image and the text and consequently understand the meaning of the picture, which seems quite unlikely as consumers do not usually tend to think carefully about cosmetic advertising. The *Clarins* advertisement (figures 62 and 63) does not establish such a close relation between text and content; the visual element seems to complement and exemplify what the text states, showing in the female model's face the skin improvement that will be achieved. In this case, the main concern for the translator, apart from spatial restrictions,<sup>164</sup> would be to select the most appropriate linguistic choices in accordance with the brand values and the consumer profile, which is also represented by the image of the model.

Nevertheless, both advertisements assume that consumers from different markets will have similar beauty ideals, but in reality female physical beauty is defined by culture, so every culture and sub-culture will define their beauty ideals based on their traditional body image (De Mooij, 2010: 131). When both British and Spanish feminine consumers are addressed with one standardised concept of beauty represented by a model or face of the brand, it is unlikely that all consumers will react to the feminine beauty ideal portrayed in the advertisement in the same way, implying that internationalised beauty standards will not become an aspirational beauty ideal for all women. De Mooij (2010: 100) notes that even the relevance of female beauty changes across cultures, and also the concept female attractiveness in relation to age.<sup>165</sup> For example, it is clear from the analysis of the corpus of print advertisements, that in Western cultures advertisements portray the natural physical ageing process of women as something negative and youthfulness as something positive, generating a need and desire to fight against age, which seems to be an acceptable

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<sup>164</sup> This study considers that the translation of long advertising texts means that the spatial restrictions are less flexible.

<sup>165</sup> See also section 5.2.

marketing practice although this means that women are not portrayed fairly in the media.

### ***5.11. Stage Three: analysis conclusions and translation decision making process***

The analysis performed so far should provide enough information to identify potential communication interferences that could arise in the target language, and suggest possible solutions. Yet in a comparative analysis, this comprehensive approach leads to the identification of translation strategies and what is more interesting for this study, inaccuracies, interferences, misunderstandings, loss of meaning or failures in the translation of the message as a whole textual-visual unit. From the text-image analysis carried out on the *Chanel* advertisement, the most challenging translation difficulty is the double meaning of 'chance' (name of product and 'opportunity') and the text-image interplay. However, unless Spanish consumers know the translation of 'chance' in English or French, 'chance' will only be interpreted as the name of the product in the Spanish market. This implies that the message in Spain will be less persuasive since the message generated by the text-image combination will be lost.

A year later (April 2011), this campaign was relaunched and this time an explanatory note was added, which reads: 'chance suerte en francés'. This shows that the brand had realised that there was a communication problem that could interfere in the correct delivery of the message in Spanish. Perhaps in the first place it had assumed that the target public would have a sufficient linguistic knowledge to understand the word, or perhaps since 'chance' is actually a word used in Latin American countries, it had been assumed that all Spanish speaking countries would use it too. Likewise, this example shows how advertising campaigns continue to evolve after an advertisement has been first published.

### ***5.12. Stage Four: translation proposal(s) or suggestions to modify an existing translation***

Finally, the problematic issues described will be evaluated and an alternative strategy to approach the problem will be suggested based on all the theories

and ideas examined on globalisation, advertising, translation and cultural aspects so far in this thesis. All the problematic issues distinguished in the corpus should provide sufficient details to propose some strategies for the translation of international advertising, taking into account that image can also be translated and provides as much input as text (see next section). It is important to highlight the value comparative analysis acquires in the practice of international advertising translation, not only because it is a tool for the identification of pitfalls and interferences, but also because it helps to create cultural awareness and to develop a more effective communicative approach in global advertising.

When only the original advertisement is provided, translators can offer at this stage multiple versions of the message, as suggested by Torresi (2010: 12), so that the marketing experts can make the final decision and take full responsibility for it.<sup>166</sup>

### **5.13. Conclusion**

This chapter analyses the necessity to approach advertising translation from a multidisciplinary perspective, taking into consideration various linguistic and extra-linguistic aspects, and it also determines the most common strategies in the translation of cosmetic advertisements. For this reason, this study suggests a comprehensive method of analysis divided into four stages that provide descriptive and interpretive tools for a complete and structured examination of advertisements. This methodology suggests a systematic approach (a checklist) to the translation of print advertisements, but by no means intends to be a prescriptive approach; in fact, some parts may not be relevant for all translation projects. In essence, this method will provide a structured and flexible procedure for the analysis and practise of advertising translation; with potential use and practice, translators can gain agility in the translation process.

The first stage considers contextual information, ideally provided by the company, on matters such as the brand, product, consumers and type of media. A second stage describes and deconstructs textual and visual content, independently and as a compound, in order to define problematic areas in a

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<sup>166</sup> See also chapter three, section 3.4.

third stage to finally suggest possible translation strategies or an alternative version(s) of an existing translation. This methodology implies the understanding and acquisition of certain knowledge and skills (marketing/advertising, legal restrictions, visual analysis and interpretation), which in principle are considered out of the scope of translators. This study maintains that such knowledge can be learned just as other non-linguistic abilities, for example, computer programs, are learnt by translators.

From a translation perspective, the main focus of attention is the form and meaning of the written advertising message. Since the message is composed by text and image, both elements are relevant in the meaning creation, and as result, both elements are relevant in translation. Nevertheless, from a marketing perspective, the use of universal images to address all cultures makes one think that marketers are not fully aware of the connotative meaning of images and the fact that meaning changes occur when the text is translated, even when the source text is an internationalised copy. That is why it is so difficult to maintain an identical (textual and visual) message in all markets. This was clearly illustrated by the very low incidence of advertisements with a straight translation strategy; and even in the example discussed, a literal linguistic translation gave way to differences in visual decodification in both messages. This point highlights the complexity to create a homogeneous source message without any cultural references.

There are, however a larger number of examples that allow more flexibility to linguistic translation in the creation of a meaningful connection with the message, with varied success. Yet, these advertisements overlook the fact that in reality these images are also culture-bound and even though there is a link between the text and image, images themselves may not be significant or may carry negative or misleading connotations for different target cultures. For example, most brands target a global female audience by using either an unknown or a celebrity as the global face of the brand, which is something that implies the existence of global beauty ideals. Consequently, this approach ignores that beauty is appreciated in many different forms by different cultures and subcultures. The analysis of the corpus of print advertisements has demonstrated that in British advertisements the concept of beauty is frequently

associated with body image and looking good, whereas it is associated with self-confidence and feeling good with oneself in Spanish advertisements. Then, it is paradoxical that textual elements suit the target consumer preferences but visual do not.

On balance, the distribution of the corpus according to the six strategies suggested by Smith and Klein-Braley for are summarised in the table below:

Strategy	Number of advertisements from the corpus	Type of product
1. No translation	11	Perfume
2. Export advertisements	10	Perfume
3. Straight translation	1	Perfume
4. linguistic adaptation	38	Hair, skin care, make-up, depilatory products and beauty electronic devices
5. Same image, new text	0	
6. Visual adaptation and straight translation or linguistic adaptation	10	Hair, skin care, make-up, depilatory products and beauty electronic devices

Table 3. Distribution of corpus according to the six strategies suggested

Considering the number of advertisements per strategy and the type of product advertised, it is undeniable that some strategies are preferred to others and that this choice is influenced by the product category. As a result, perfume advertisements have a tendency to address consumers with the exact same message, or minor variations, and frequently export messages to use the country-of-origin effect to persuade consumers. Thus, perfumes rely on the communicative potential of images more than on words to approach consumers, probably because fragrance is a difficult product to describe and impossible to picture (apart from the packaging), hence the need to associate it

with certain emotions and life-styles. Advertisements for other type of products, such as hair products, skin care, make-up, depilatory products and beauty electronic devices have a tendency to approach global consumers with an adapted text and/or image, although source and target texts can still be identified as messages from the same international campaign since they share some textual and visual common features. Some textual and visual changes are made to accommodate the message to current European and national cosmetic legislations, and for this reason, legal matters should not be overlooked by translators since text and images are their domain.

The fact that there are no examples in the corpus for the fourth strategy, 'same image, new text' does not mean that it is not used at all in international advertising, however, it suggests it is a rare practice and a grey area in the translation industry as in this strategy the limit between translation and copy-writing is unclear. It can be suggested that as long as there is a source copy or draft it is fair to say that creativeness belongs in the translator's domain.

All these strategies illustrate the translator's profile versatility: as a cultural mediator, for example in advertisements with little or no changes, to make sure the message will not cause any problems in the target culture and as a cultural translator, which implies translators have to incorporate extra-linguistic skills and knowledge to their traditional linguistic expertise area when working with multimodal messages.

The prevailing feminine stereotypes in the global advertising of beauty and cosmetic products that this study has analysed present women as sexual objects, and encourage them to always look young, thin, well-groomed and to achieve perfection. Ageing is one of the most recurrent topics; as Hurd Clarke (2010: 104-106) suggests, younger-looking facial skin is often portrayed 'as an essential element of feminine beauty', and as a consequence, ageing is not seen as a natural process but rather as a threat to women. Western feminine beauty ideals clearly predominate in most advertisements of the corpus, although other beauty standards, for example Asian feminine beauty in *Kenzo's* advertisement, are exploited to create a country-of-origin effect. The globalisation or universality of Western feminine beauty standards stands against the diversity of beauty ideals that women have, based on their own



understanding and experience of femininity. According to Clarke (2010: 24) individual beauty ideals are constructed by the cultural and historical context surrounding women, and an internationalised/standardised campaign will not be able to take account of this cultural context. The stereotypes created by beauty and cosmetic brands are deeply ingrained in today's societies and put enormous pressure on women who aspire to fit within such social standards of beauty and femininity to look, act and speak in a certain way, making women believe that 'the chosen standards for femininity are natural' (Moi, 1985: 64). As Greer (2008: 165) claims, 'it takes a great deal of courage and independence to decide to design your own image instead of the one that society rewards'.

Objects also play a key role in global advertising. The polysemy of images is even more obvious with objects, perhaps because readers are more used to read symbolic information from objects than from people. As result, it is easier to maintain textual-visual coherence between a person and a product than between an object and the product. Furthermore, the recurrent use of English terms and expressions in Spanish copies also connote different attitudes towards the product. For instance, in Spain those English terms are usually an indication of modernity, novelty and efficiency, and evidently, such associations do not happen in the British culture.

From all that has been said, this study dismisses the notion of advertising translation as a mere linguistic transference and strongly believes that by no means should the text be translated without considering visual aspects. As Montes Fernández (2006: 219) comments, readers pay attention to an advertising message for an average of two seconds. Thus, it is vital that the correct associations and emotions are quickly captured by the message since that will determine the success of a campaign.

## 6 Conclusions

This research has been undertaken to examine current strategies in global communication in the field of international advertising in order to define and analyse how language diversity becomes the most evident barrier in this context and how translation emerges not only as tool to overcome communication problems among cultures but also as a tool to facilitate global business. From the end of the 1960s onwards, the convergence of a number of factors have been key in the process of globalisation: technological advances, the absence of spatial limitations that led to instantaneous communication, the reduction in the price of transport and the growth of world trade. For this purpose, the initial step was to describe the socio-economical and technological changes that have taken place within the context of globalisation to understand better new international communicative approaches and needs: the use of English as lingua franca has become stronger as the language of business and (new) technologies, but simultaneously, linguistic diversity and translation together facilitate an exchange of information and goods in consumer society, on a global scale, which has increased the demand for translations. This study has proven that translation has become a particularly valuable tool in international commerce, where it plays a vital role in establishing effective dialogue with (potential) consumers, many of whom prefer to communicate in their own native languages as demonstrated in chapter one. These observations have led this research to the conclusion that international advertising is a field that strongly reflects the frequent use of English as the global language and the increasing use of translation.

One of the defining aspects of global communication in international commerce is the spread of the use of a standardised approach to address the target audience. Although ideally a message should be adjusted to the target culture and receivers (localised), standardisation is a fast and cost-effective way to communicate with global consumers and it helps to create a consistent global brand image. Chapter two demonstrated how standardised advertisements

highlight the existence of shared values among different cultures. However, such standardised advertisements often undergo a mere substitution of linguistic strings, modifications to make them work as well in other languages as in the original. Thus, from a translation point of view, standardisation has been defined by this research as the most interesting area of study because it reduces all differences across cultures to a language problem, based on the idea that one product will sell globally with a homogeneous product and message (with a standardised image and layout and a normally straight translation of the text). It is indeed a common practice in the cosmetic and beauty sector, which reveals the constant use of global stereotypes of beauty and femininity. This strategy thus sees femininity and beauty as universal concepts rather than being limited to certain cultures. For example, the dominant feminine stereotype in global advertising often shows an idealised Western feminine beauty and portrays women as sexual objects, putting a pressure on them to always look young and perfect, and using language as an aspirational tool that contributes to the creation of the stereotypical image of current women.

However, despite this important role for translation, the questionnaire results suggest that multinational companies do not turn to translators for the initial linguistic creation of campaigns. In fact, it has been noted how in practice global campaigns often play down the importance of translation, with translators only being commissioned after the source advertisement has already been created. That is, standardised advertisements usually avoid any cultural references to facilitate their applicability (and translation) in different markets, and as Pym suggests (2004: 3-4), with the creation of an internationalised source message that focuses on tightly controlled direct language equivalence, translation becomes just a linguistic problem, a small step within the whole marketing campaign. Nevertheless, the international advertising agency that replied to our questionnaire states that a translator's help may be occasionally required during the creative process, meaning that translators also can help during the internationalisation process as cultural mediators to ensure a campaign works well in different countries. In general, it appears that the preferred professional profile for linguistic experts within the advertising field

does not entirely correspond to the traditional definition of translators based on linguistic transference of meaning; and according to the two respondents to the questionnaire, translation is seen more as a supplementary skill than a core skill from a marketing perspective. The findings of this study suggest the need to consider this subject from a truly interdisciplinary perspective between translation studies and marketing studies in order to understand the overall translation process in this particular area. Only by having an insight into how marketing communications work in reality, can the researcher evaluate and define the exact function of translation, and consequently, estimate the changes and readjustments that should be introduced to increase and consolidate the presence of translators in advertising.

Regardless of whether or not one considers that advertising knowledge belongs to the translator's domain, the evidence indicates that businesses do not entrust translation projects to someone who does not understand the nature and context of marketing activity. A suggested solution is that translator training programs provide the opportunity to take courses on marketing to obtain a general knowledge of the principles (for example, products, consumers and strategies) that are relevant from a translation viewpoint, which would also improve and facilitate the communication and understanding between marketers and translators. This research strongly considers that a general marketing knowledge for translators would certainly help to bridge the existing gap between both fields, and that this is indeed the only way to approach the translation of advertising from a truly interdisciplinary perspective.

Nonetheless, this study concludes that the high speed of changes in communication, the relatively recent emergence of a global communication approach where there is an intensification of information exchange on a global scale, together with the recent development of the translation of advertising as a field of study and the scarce attention paid to languages in marketing literature (see chapter two), have been an impediment to a thorough definition of the role of translators in this domain. As a matter of fact, the terminology used varies across both fields and the word 'translation' is very rarely mentioned in marketing literature, which highlights the lack of collaboration between both disciplines. The translation of advertising is still an incipient discipline, however

and consequently it is still in the process of assessing its needs and strengths. This study has identified that one of its major obstacles is the inconsistent terminology used to define advertising translation procedures and concepts. Several proposals have arisen within translation studies to find a terminology that best suits and describes the role of advertising translators, for example, terms (and notions) such as 'localisation', 'adaptation', 'copywriter', 'creativity' or even 'translation'. However, this study considers that this proliferation of terms may only lead to further confusion and therefore, the lack of common terminology has been suggested as a top priority issue that must be approached to continue the steady progress in this area in order to define and clarify key concepts used in the advertising and translation fields. It is not simply a question of suggesting new terminology or agreeing on using existing terms, but a question of using common concepts to improve and encourage an interdisciplinary dialogue between both fields to achieve a common and reciprocal understanding.

Academically, this research has subscribed to previous functionalist proposals within translation studies that define translation as a communication act, between the source and target(s) culture(s), governed by the purpose (or function) of the advertisement and the type of users to whom the message is addressed. Communication has been set by this research as the area in which advertisements and translation coexist: an advertisement is a communicative act and the final outcome of a marketing process, and translation is the tool that mediates in the transference of the advertisement to target cultures speaking different languages. Yet, the traditional 'source-to-target' translation process has here been altered to suit the needs of standardised advertising, giving way to a one-to-many approach which entails the creation of a source standard (and supposedly culture-free) advertisement from which to translate into all the different languages spoken by global target markets. The existence of a culture-free source advertisement means that this one-to-many approach accepts the notion of universality, and consequently, ignores any connotative meanings and cultural differences. For example, standardised advertisements construct notions such as beauty and femininity for a universal audience, creating universal stereotypes, and once again, communication among different cultures

is reduced to a linguistic matter.

From the analysis of the corpus of print advertisements, it is concluded that English stands out as the most common source language in global advertising campaigns translated into Spanish. It is common indeed to find examples of Spanish copies partially written in English, which connotes the idea of newness, modernity, internationalism; something that does not happen in the English advertisement. French is also a common language (particularly in perfume advertisements) when it is used to exploit the country-of-origin of a product, as it brings forward the idea of femininity as sensuality, romanticism and sophistication; stereotypes of the French culture that are created and strengthen through advertising. Yet, if language reflects cultural conventions and stereotypes, then the prevalence of certain languages in the source internationalised advertisement will imply the values and stereotypes inherent to that culture are being transferred as well. Hence, the complexity of creating a culture-free message and the questioning of standardisation as a means of achieving homogeneous transcultural communication; even when the message is focused on the product, the wording of the message could generate different associations for different cultures as the product may not have the same use(s) and carry the same connotations in every culture.

Moreover, if translation is considered as an act of communication, it is then necessary to define its position and role within the communication process. For this purpose, and based on Jakobson's model for verbal communication (1985: 66), this study has suggested a model of intercultural communication where translation has been defined as the link between two different languages and cultures, highlighting the transference of values, norms and conventions that go hand in hand with the transference of languages. This model has been used essentially to explain the fact that communication is determined by extra-linguistic constraints: the participants, the context (source and target contexts), the sign system(s) used to create a message and the medium through which a message reaches its audience. The communication framework has been employed to show evidence that advertising translation requires a series of considerations beyond linguistic knowledge, so translation cannot be considered solely as a language problem in advertising. Furthermore, this

model has allowed this research to better explain and define the contextual limitations given by the corpus of advertisements used for this study in terms of the addresser (beauty and cosmetics brands), addressee (feminine audience), the contexts (British and Spanish cultures) and the medium (magazines, through print advertisements), which at the same time determined the sign systems used (written language and images).

Out of all the components of communication, the message, composed by written and visual sign systems, has been the main focus of attention for this study for the following reasons. The message in print advertising is the visible end result of the entire marketing process and therefore the most relevant object of study from a translation perspective. However, this study has emphasised how the translation of advertisements entails a higher degree of complexity as both verbal and non-verbal elements interact and play an equally relevant part in the final outcome, producing one single meaning. That is, since words and images create an indivisible unit, a traditional text-only approach would result in both an incomplete study of the message and translation. For this reason, this research believes it is of vital importance to approach advertising translation from a multidimensional position in order to also include non-verbal components as part of the translator's domain.

Virtually all previous literature on advertising translation concludes that it is essential to include non-verbal elements as part of the translation process, but this issue has been only approached from a descriptive position and has not been addressed in depth. This research considers that it is certainly important to recognise the need to study advertising translation from an intersemiotic perspective, but it is equally important to suggest how these ideas can actually be applied to the practice of translation. That is, the first step is to identify the necessity of including images as part as the translating process, but then a further step should follow in the adaptation of such concepts to the practice of translation and the training of translators. Furthermore, it is not sufficient to offer a descriptive visual analysis; an interpretative approach is necessary to explore connotative meanings not only communicated by the image, but also resulting from the image-text relationship. This study concludes that further work on this issue is necessary to achieve a good understanding of visual analysis from a

translation, and therefore intercultural, perspective.

Regarding the relevance of non-verbal content, it has been argued that images can carry as much information as words, hence they can have both connotative and denotative meanings (Barthes, 1985). However, standardised advertisements assume the universality of images (amongst other features), ignoring their polysemy when the non-verbal content of a message remains unchanged across all markets. It must be pointed out that these observations have helped to further define the purpose of this study, formulated as follows: to what extent it is possible to deliver a meaningful translation of an advertisement and a homogeneous message across all markets if only linguistic changes are performed. Likewise, the inclusion of images as an inherent part of the process of translating advertisements has challenged the traditional definition of translators as linguists and thus, a redefinition of the translator's profile and training is required. It is essential to highlight that translation is more than a language activity; translation is a cultural activity.

One can conclude that for a full understanding of the message a comprehensive approach that integrates an analysis of all the sign systems is necessary; but most importantly, this research believes that companies must also understand that context is essential to translation, hence, they need to provide translators with relevant information on the product, brand values, target consumers and markets (in the translation brief) as well providing them with the non-verbal content of the message; only then can translators read connotative and denotative information from it.

Furthermore, this study has examined previous approaches for the analysis of advertisements and has shown the non-existence of a methodology for the description and deconstruction of visual elements within translation studies, and as a consequence, has suggested an interdisciplinary analytical method that incorporates concepts from textual analysis, visual analysis, semiotics, pragmatics and marketing in order to provide some guidelines with the purpose of helping professionals and academics in the description and interpretation of advertisements. The suggested methodology has been applied to a number of advertisements compiled in a corpus of standardised international campaigns aiming to provide real data that shows current



tendencies in global advertising. Although this methodology has been focused on the translation of print advertisements from the cosmetics industry featured in global women's magazines (primarily *Glamour* and *Vogue*), it can be easily adapted to the study of other types of multimodal texts as well as the findings also being applicable to other industries and types of media. This study considered these limitations were necessary to reach trustworthy conclusions regarding the influence of the types of products and consumers on the translation on factors such as legal matters, values, stereotypes, persuasive resources, types of speech used and industry conventions.

The five strategies suggested by Smith and Klein-Braley (1997) for the translation of standardised advertisements with unaltered images have been used to organise the distribution of examples, which have been analysed following the suggested methodology. The findings have shown the impossibility of transferring the meaning of an exact message homogeneously to different markets,<sup>167</sup> regardless of the translation strategy used. It has been explained how the shared cultural knowledge of the readers and other culture-bound contextual limitations dominate the decodification of the message, which suggests two cultures will never read the exact same message from a standardised advertisement. As a result, unaltered images do not guarantee that the textual-visual relationship will be maintained in the same way as in the source text. Furthermore, the analysis of the corpus of print advertisements has reflected that linguistic adaptation has the highest occurrence of examples; linguistic variations inevitably have an impact on the way text and images are connected and as a result, new text-image associations are often created, but not always keeping a meaningful image-text link. This study has also noted how standardised images detract from part of the rhetorical and persuasive elements of the original in translated international standardised advertisements.

Taking into account the ideas mentioned above, this study argues that international brands should be aware of the risks derived from approaching all international consumers with campaigns that maintain the same image across cultures, ignoring the meaning resulting from the text and image interaction. Multinationals invest large amounts of money in publicising their products, for

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<sup>167</sup> British and Spanish markets

example, the price for the first double page in *Glamour Magazine Spain* is €48,500 per advertisement per publication as stated in the media package (Glamour Spain, 2011), which makes one think that companies would like to make sure beforehand that the message is as effective as it can be to make the most out of such a high investment, given that many of these publications will be used for each campaign. This research thinks that it is not logical how campaigns are economised by ignoring cultural differences and avoiding translation procedures when enormous sums of money are risked on their success.

Another useful consequence of the text-image analysis constrained by the limitations of this research, is the definition of the translator's role in terms of the extra-linguistic knowledge translators need to deliver high standards of work. Firstly, a good understanding of the target consumers and the context (market and medium) in which the message will be featured. For instance, a message targeted at a feminine audience will be shaped to suit the conventions and speech of women; in the same way the visual content will be adapted to their preferences in a way that the brand's values are appealing to them. Secondly, the type of product will entail specific legal restrictions that can affect the wording of the message. In fact, it has been proven that textual claims can provide evidence for legal actions against a campaign, thus legal matters automatically become of interest to translators. Lastly, a good knowledge of all the elements that constitute the multimodal message is also essential.

One cannot ignore the fact that the role of the translator will vary in accordance with the particular requirements of every translation project. For instance, each of the strategies used to categorise the advertisements demand different actions; in other words, this study believes that there are different degrees of standardisation which involve variations in the translation process guided by the target consumer and the purpose of the campaign. Thus, this research agrees with the statement made by Venuti (2004: 237) that the skopos of the message and the target reader focus determines whether that text has to be 'translated' 'paraphrased' or 're-edited'. The re-edition or re-creation is definitely a controversial procedure in translation studies, but this research considers it as a possible translation alternative, provided the existence of a

source text and with this method the difference between copywriters and translators is clearer. On the whole, translators are experts of intercultural communication and this implies more than linguistic expertise; it is not a matter of finding the closest equivalent in the target language, it is a matter of producing a meaningful message for target readers in accordance with their cultural context.

Consequently, this research considers creativity as part of the translator's role in advertising; there are so many advertisements surrounding people that a good amount of creativity and originality often makes the difference in gaining their attention. Certainly, there are several factors that can determine the need for creativity but the ultimate decision will come from the requirements of the brand itself and will usually be specified in the translation brief. Notwithstanding, the professional translator working in the advertising field should have the ability to bring originality to the translation of the advertisement as it is something implicit in this type of text, especially if the poetic function of the language is to be emphasised.

It is clear from all the above that in advertising translators have to closely follow the communicative strategy chosen by the company, and as stated in chapter three, a translator is just one of the participants involved in the marketing campaign. For this reason, this study considers that it would be more beneficial for both parties to incorporate translators into the company's team. By incorporating translators into the advertising communications department, cultural interferences during can be avoided during the creative process when the translators act as cultural advisers. Nevertheless, when a product is commercialised in another country there are many other documents relating to the product information that have to be translated to fulfil the target market regulations. This idea further supports the need to incorporate translators into the advertising field, which at the same time would avoid any confidentiality issues that may worry multinationals when they commission translators working for other brands. Likewise, it would be a step forward for the translation industry in terms of recognising the importance of translation in global communications and the consolidation of the translation industry.

In any case, it is clear that globalisation has intensified international

communications and as a result has given translators new opportunities to actively take part in such a process. Translators must make the most out of all that this global phenomenon brings, which also puts their capability to adapt themselves to new technologies and other non-linguistic requirements to the test; that is where an interdisciplinary and up to date translation training comes into play. Hence, translator training cannot ignore the constant changes in communications and the current circumstances in global markets in order to consolidate this field of study. One must not forget that advertising is a form of communication in constant evolution that will most certainly lead to future changes in the practice and conceptualisation of translation.

The relevance of international advertising translation allows one to analyse the state and evolution of international culture and gender portrayal, reflected in the use of both verbal and non-verbal content. This research has suggested how advertising has contributed to the creation and consolidation of feminine stereotypes, but further study could be carried out to analyse the genderised use of text and images in the standardised advertisements selected for this thesis. In addition, it would be interesting to examine how textual and visual elements are manipulated to create a global prevailing image of femininity, something that could be done by applying in more detail the social-psychological factors proposed by Schroeder and Bogerson (1998: 167) in their tools for visual analysis; for example, concepts such as 'the feminine touch', 'male gaze' and 'objectification', which have not been considered from a translation point of view. Indeed this framework is particularly relevant to the type of advertisements this study has considered. This perspective would entail considering the multiple roles translators can have in a multimodal translation project and discussing ethical issues related to the translation of messages that strengthen the objectification of women in global advertising. All these suggestions emphasise the great potential this interdisciplinary field has and how much still needs to be done.

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## Appendices

### Appendix 1: Torresi's translation brief model.

**Table 1.** *Model Translator-prompted Brief*

To be used when a brief has not been provided, and to be adjusted according to real working conditions

1. The translated text will be circulated (please tick all relevant options):
- ☐ as a brochure    ☐ as (part of) a website    ☐ via e-mail or snail mail
  - ☐ as a leaflet/flier    ☐ on the product's package    ☐ at trade fairs
  - ☐ in the press (title of publication/s \_\_\_\_\_)
  - ☐ it is the script for a TV commercial to be broadcast on channel/s \_\_\_\_\_
  - ☐ it is the script for a radio commercial to be broadcast on station/s \_\_\_\_\_
  - ☐ other (please specify) \_\_\_\_\_

2. What group(s) of people do you wish to reach and persuade? Please provide age range; nationality; gender; level of education; employment; degree of specialization with respect to the product/service; whether they are end-consumers/end-users, companies/organizations working in your field of activity, or companies/organizations working in other fields; any other relevant details.

3. Please list the brand values, corporate identity, and product/service image you wish to be conveyed in the translated text.

4. Please put an X where you would like to see your company/organization located on the following scales:

a. Degree of authoritativeness

--

Min Max

b. Degree of proximity to the customer/user/public

--

Min Max

c. Degree of deference towards the customer/user/public

--

Min Max

5. What kind of effect(s) do you wish the translated text to have on the target group? Please provide full details and be as precise as possible.

6. Please enclose all visuals and other material that will accompany the translated text, or at least samples or descriptions of the final form it will have (e.g., for printed texts: layout, fonts, and colours to be used; for TV/radio commercials: music, sound effects, description of action, camera movements, etc.).

## Appendix 2: Questionnaire (English version)

1. Who is in charge of the translation process when a product is released in different countries?

- a. An in-house professional translator
- b. An in-house professional translator with marketing/advertising knowledge
- c. An in-house marketing/ advertising expert with a good knowledge of a foreign language
- d. A translation agency is contracted for each individual project if required
- e. Not known
- f. Other (please specify)

2. What would best describe the role of the person who translates within your international campaigns?

- a. Complete freedom to change any aspect of the advertisement as they see fit
- b. Freedom to translate and adapt the text only as they see fit
- c. A literal translation with no changes to the text
- d. A translation using a specific brief provided by other departments such as advertising, legal and design
- e. Provide recommendations for changes to the text before translation i.e. a role in the construction of the translation brief
- f. Not known
- g. Other (please specify)

3. At which stage of the process is the person who translates the international campaign involved?

- a. Involved both during the process of creating the original advertisement, and in its translation
- b. Only involved once the source advertisement has been created
- c. Not known
- d. Other (please specify)

4. Which best describes how cultural aspects are managed in international campaigns:

- a. Campaigns are designed from the outset to be internationally relevant
- b. Cultural aspects are ignored or removed in the translation of the advertisement to another culture
- c. Cultural aspects are adapted to be relevant to the target culture in the translation of the advertisement
- d. Translators are given freedom to change cultural aspects in text and images as necessary
- e. Different campaigns are used for each cultural market
- f. Not known
- g. Other (please specify)

### Appendix 3: Questionnaire (Spanish version)

1. ¿Quién es la persona que se encarga del proceso de traducción cuando un producto sale a la venta en diferentes países?

- Un traductor profesional in-house
- Un traductor profesional in-house con conocimientos de marketin/publicidad
- Un experto de marketin/publicidad in-house con un amplio conocimiento del idioma al que se desea traducir
- Se contrata una agencia de traducción, en caso de que un proyecto en particular lo requiera
- Otro (por favor, especifique)

• ¿Qué descripción mejor refleja la labor del traductor en las campañas internacionales de su empresa?

- El traductor tiene total libertad para cambiar cualquier aspecto del anuncio
- El traductor tiene libertad para traducir y adaptar únicamente el texto. Es decir, no puede realizar cambios en las imágenes, diseño de la página, etc.
- El traductor realiza una traducción literal del texto original sin ninguna variación del texto
- El traductor realiza una traducción siguiendo unas pautas muy concretas, establecidas por los expertos en leyes, diseño, publicidad, etc.
- El traductor sugiere cambios que se podrían aplicar al anuncio, antes de empezar con el proceso de traducción. Es decir, participa en la creación de las pautas que regirán la traducción
- Se desconoce este dato
- Otro (por favor, especifique)

• ¿En qué fase(s) del proceso publicitario participa la persona encargada de la traducción de una campaña internacional?

- Participa tanto en el proceso de creación del anuncio original como en su traducción
- Únicamente participa después de que el anuncio se haya creado
- Se desconoce este dato
- Otro (por favor, especifique)

• Seleccione las opciones que mejor describan el modo en que se tratan los aspectos culturales en campañas internacionales: (Puede seleccionar más de una opción)

- Las campañas internacionales desde su creación se diseñan para que funcionen bien a nivel internacional
- Los aspectos culturales se ignoran o se eliminan cuando se traduce el anuncio a otro idioma
- Los aspectos culturales se adaptan a la cultura a la que se traduce un anuncio
- El traductor tiene total libertad para cambiar cualquier aspecto cultural del texto y de la imagen que considere necesario
- Se desconoce este dato
- Otro (por favor, especifique)

#### Appendix 4: Introductory email (English version)

**Subject:** PhD Thesis Research on Translation of Advertising

Dear ...

I am a PhD student at the University of Exeter in England currently researching the translation of advertisements between Spanish and English. I would really appreciate it if you could take about three minutes to respond to this short online questionnaire, if possible before the end of August. You will have the opportunity to remain anonymous.

The aims of my research are to:

- Define the current role of the translator within advertising
- Discover the importance given to languages (and translation) in international campaigns
- Establish the awareness of cultural differences in advertising

I am working with contemporary campaigns and hope to provide relevant and practical suggestions for the successful translation of advertisements; you will be able to opt in to receive my conclusions. If you have any further questions or comments about the research please feel free to contact me.

Please find the questionnaire at <http://www.surveymonkey.com/s/Z6H9XTK>

Many thanks

Isabel Santafé

## Appendix 5: Introductory email (Spanish version)

**Asunto:** Investigación de Tesis Doctoral sobre la traducción de la publicidad

Estimado/a ...

Soy una estudiante de doctorado en la Universidad de Exeter, Inglaterra, y estoy llevando a cabo una investigación sobre la traducción en la publicidad de productos cosméticos (español - inglés).

Estaría enormemente agradecida si pudiera dedicar tres minutos a rellenar este breve cuestionario online. La fecha límite para completar el cuestionario es finales de agosto, y la información recibida será totalmente confidencial si así lo desea.

Los objetivos de la investigación son los siguientes:

- ✓Definir cuál es el papel que desempeña actualmente el traductor en el campo de la publicidad
- ✓Descubrir la importancia que se le concede a los idiomas (y a la traducción) dentro de campañas publicitarias internacionales
- ✓Establecer cuál es el grado de conciencia sobre las diferencias culturales en la publicidad internacional

Gran parte de mi investigación se centra en el estudio de recientes campañas publicitarias en medios escritos, cuya intención es aportar sugerencias prácticas y relevantes para elaborar una traducción publicitaria con éxito. Si lo desea, podrá tener acceso a las conclusiones, que también aparecerán reflejadas en la tesis doctoral.

Por favor, si tiene alguna pregunta o comentario sobre este estudio no dude en ponerse en contacto conmigo.

Puede rellenar el cuestionario en

<http://www.surveymonkey.com/s/5DR79BM><http://www.surveymonkey.com/s/5DR79BM>

Le agradezco de ante mano su colaboración.

Un atento saludo,

Isabel Santafé

## Appendix 6: Answers to questionnaire by a multinational company

1. ¿Quién es la persona que se encarga del proceso de traducción cuando un producto sale a la venta en diferentes países?

Un experto in-house de marketing/publicidad con un amplio dominio de idiomas

2. ¿Qué descripción refleja mejor la labor del traductor en las campañas internacionales de su empresa?

Otro (por favor, especifique) - no se trabaja con traductores para adaptar las campañas internacionales

3. ¿En qué fase(s) del proceso publicitario participa la persona encargada de la traducción de una campaña internacional?

Únicamente participa después de que el anuncio se haya creado

4. Seleccione las opciones que mejor describan el modo en que se tratan los aspectos culturales en campañas internacionales: (Puede seleccionar más de una opción)

Los aspectos culturales se adaptan a la cultura a la que se traduce un anuncio



## Appendix 7: Answers provided by an international advertising agency

1. ¿Quién es la persona que se encarga del proceso de traducción cuando un producto sale a la venta en diferentes países?

Otro (por favor, especifique) - La 3 y la 4. Además en nuestro caso, con experiencia en healthcare.

2. ¿Qué descripción refleja mejor la labor del traductor en las campañas internacionales de su empresa?

Otro (por favor, especifique) - La 1, 2 y 5, en función del caso.

3. ¿En qué fase(s) del proceso publicitario participa la persona encargada de la traducción de una campaña internacional?

Únicamente participa después de que el anuncio se haya creado

4. Seleccione las opciones que mejor describan el modo en que se tratan los aspectos culturales en campañas internacionales: (Puede seleccionar más de una opción)

Las campañas internacionales desde su creación se diseñan para que funcionen bien a nivel internacional

## Appendix 8: Analytical method for printed advertisements (checklist)

### **Stage 1. Preliminary analysis: marketing and other pragmatic parameters (context)**

- Magazine (time and date)
- Target audience of the magazines (and potential consumer profile)
- Advertised product and brand
- Advertising objectives
- Additional extra-linguistic information

### **Stage 2. Textual and visual analysis**

#### **Textual Analysis**

- ✓Description of the textual message (denotative meaning)
- Parts of the advertisement
- Word level (vocabulary)
- Sentence level (syntax). Fixed expressions and idioms.
- Textual equivalence (cohesion)
- ✓Deconstruction of the copy (connotative meaning)
- Rhetorical resources of text

#### **Visual Analysis**

- ✓Description of the layout and image (denotative meaning)
- People
- Objects/ products
- Setting
- ✓Deconstruction of non-verbal components (connotative meaning)
- ✓Rhetorical resources
- ✓Context (external and internal sources of information)
- ✓Appearance
- Manner
- Activity
- Prop and settings

### **Text-image Analysis**

✓Intersemiotic analysis. Textual and visual interplay.

- Rhetorical Resources used resulting from text-image associations

### **Stage 3. Analysis Conclusions**

- Conclusion taking into account the advertising and socio-cultural context
- Problematic issues
- Translation decisions making process

### **Stage 4. Translation proposal(s) or suggestions to modify an existing translation**